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THE GEORGE EUMORFOPOULOS COLLECTION

CATALOGUE

OF THE CHINESE, COREAN AND PERSIAN POTTERY AND PORCELAIN

By R. L. HOBSON

KEEPER OF THE DEPARTMENT OF CERAMICS
AND ETHNOGRAPHY, BRITISH MUSEUM



Volume One

FROM THE CHOU TO THE
END OF THE T'ANG DYNASTY

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PREFACE

I HAD not intended to trouble the reader with any prefatory remarks of my own, but Mr. Hobson hinted to me that he thought that a short account of the origin and growth of the collection would be of interest to those who possessed the catalogue. I have fallen in with his views and chiefly for this reason. The main portion of the collection was being brought together during the period when we were gaining our first real knowledge of the early wares of China. It occurred to me, therefore, that a few notes on the evolution of our knowledge with regard to these wares as viewed by a collector, and made while the facts were still fresh in his memory, might perhaps prove to have more than a passing value.

It was in 1891 that I first became interested in ceramics as a collector, but I then made what I now regard as a false start. I began by collecting English and Continental porcelain. To these a few pieces of Oriental came to be added, and as these grew in number it soon became clear that the European had to go.

In those days—the last decade of the nineteenth century—"Oriental" meant Ch'ing porcelain, with just a few pieces of Ming thrown in.

The Ming we knew then was a little blue and white and some of the coarser enamelled wares. The delicate decorated Ming wares—the cabinet pieces so dear to Chinese collectors—which even now are so rare in the West, were then unknown, and if seen would scarcely have been credited as being of Ming date. On the other hand, it was quite usual to see typical K'ang Hsi porcelains labelled as Ming. Even Ming san-ts'ai vases were rarely met with, and I cannot recall seeing one appear in an auction room before 1907.

To show how uncertain our knowledge of Ming was, I will refer to a san-ts'ai vase (of the stoneware body type) in the British Museum, now placed in the Ming case. The ground is a turquoise blue, and the ornament consists of chrysanthemums moulded in low relief and in the usual glazes. This vase, as late as 1907, was in the Japanese section on the top shelf over the Kishiu wares.

What I have mentioned about the then comparative rarity of this type of Ming (the san-ts'ai) is borne out by the Salting collection. Mr. Salting brought together the choicest and the rarest that could be found in his day, yet there are only two Ming san-ts'ai vases in his collection—one of each variety of body, the porcelain and the stoneware—and even these were added quite late to the collection, the latter not until 1907.

This is a beautiful vase, and it came from the Beurdeley collection, which was shown in Larkin's galleries in the winter of 1906-7. This collection contained what was for that time an unusually large number of pre-Ch'ing pieces, and I myself acquired from it three vases of Ming san-ts'ai, which formed the nucleus of this section of my collection.

Shall I make a confession? I had an opportunity of acquiring the vase now in the Salting collection—Mr. Salting did not decide to buy it until some time after the opening of the

exhibition—but, in view of the classification of the vase in the British Museum, which I have mentioned, I abstained. Needless to say, I now very much regret my hesitation.

Our knowledge of the more delicate enamelled Ming wares—the Chinese collectors' pieces to which I have referred—is quite recent. It is only within the last few years that specimens have reached the West.

So far as my own collection goes it will, I think, be found that the Ming period is adequately represented. Of the K'ang Hsi I shall only say this—although specimens will be found of most of the more usual types, collectors who specialize in this period will no doubt note the absence of the imposing sets and series of vases, which, as a rule, form the backbone of collections of this date.

In the decorated wares of the Yung Chêng and Ch'ien Lung periods—for the monochromes I always had and have an affection—the collection is frankly weak. This weakness is deliberate and intentional. The famille-rose colour scheme does not appeal to me.

The main strength of the collection lies in the early wares. It was in 1906 that I saw for the first time a few specimens of the tomb wares, and I was at once attracted by them. Archaeological appeal alone, however, has never induced me to acquire an object: to enter my collection it was indispensable that it should at the same time appeal to me aesthetically in some way or another. For this reason it will be found that the number of pre-Han pieces is restricted.

From 1908 onwards these tomb wares appeared in increasing numbers, and collections were gradually being formed. By the end of 1909 they were exciting sufficient interest and discussion for the Committee of the Burlington Fine Arts Club to decide to hold in the summer of 1910 an exhibition of "Early Chinese Pottery and Porcelain."

The exhibition opened early in May and contained several Han and T'ang pieces—including figures with coloured glazes—but when it was first opened there was not a single example of the camels, horses, and riders which we now regard as so typically T'ang.

It was not till two or three weeks later that the first specimens of this type reached England and a fresh case—case M—was added to contain them. They at once excited much interest and comment.

I can well remember my own delighted surprise when my late friend, Mr. Julius Spier, of Messrs. S. M. Franck and Co., first showed me earlier in the year the photographs he had received from China of these very pieces, and with what impatience and excitement I awaited their arrival.

If you happen to mention now to the proverbial "man in the street" T'ang pottery, he probably immediately visualizes mentally horses and camels. It is difficult to realize that only some fifteen years ago these things were quite unknown. The surprise and discussion they excited were after all but natural. Here was a new and hitherto unsuspected phase to Chinese Art. Did it mean that we had to revise our preconceived notions? Western influences were already beginning to be dimly discerned, but it was not till later, when objects revealing unmistakably Hellenistic and Iranian influences reached us in increasing numbers, that suspicion grew to certainty, and we came to realize that the mental attitude of the Chinese towards foreign art and culture—in the great period of the T'ang at all events—was one not of aloofness but rather one of interested curiosity and receptivity.

I have mentioned that at the Burlington Fine Arts Club 1910 Exhibition there were examples of Han and T'ang dynasty pottery, but there were no examples shown which could with certainty

be assigned to the intervening period—that of the six dynasties conveniently summarized as Wei and lasting some four centuries.

It is apparently only within the last few years that cemeteries of this period have been opened up, and it is only now that we are gradually becoming acquainted with its wares.

The order then in which these tomb wares reached us—corresponding to the order in which cemeteries of the various periods were opened up—is as follows: first came the Han, then the T'ang, and lastly the Wei.

It was subsequent to, and one might almost say consequent on, our acquaintance with the T'ang wares that our knowledge of the Sung widened. If our views on the rarer Ming were, as I have said, somewhat uncertain, on the Sung they were at that time quite wide of the mark.

It was assumed that wares to be of genuinely Sung date must be rough and heavy. This, of course, implied a fundamental misconception of the nature of Sung culture, the essential characteristic of which was refinement—its fault this refinement sometimes pushed to excess with consequent loss of vigour.

The result of this assumption was that the date of certain genuinely Sung wares was doubted, whilst to other rougher wares of comparatively late date and probably the products of provincial kilns, a Sung date was often assigned. In the catalogue, for instance, of the 1896 Exhibition of Coloured Chinese Porcelain, held at the Burlington Fine Arts Club, a Kwangtung vase with the impressed mark of Ko Ming—an eighteenth-century potter—is described as Sung.

True enough there was contemporary, or practically contemporary, literary evidence extolling the qualities and refinement of the finest of the Sung wares, but this evidence was discredited, and the descriptions were regarded as being figments of the imagination.

Those who questioned the truth of these descriptions never stopped to consider the difficulty their scepticism led them into. They assumed the impossibility of wares of so refined a nature having been produced at this early date, yet here was contemporary literary evidence ascribing to them the very qualities which the sceptics believed were characteristic only of wares produced centuries later. Disbelief then in the correctness of the literary descriptions was tantamount to crediting the writers with prophetic vision.

In the light of pure cold reason it seemed much more likely that these writers had described what they had seen, and that it needed only a little patience and perseverance, and we would in time be able to acquire for our collections examples of these delicate wares either from private Chinese collections—where they were bound still to exist—or from excavations.

This delusion about the nature of the Sung wares was all the stranger, because after all we were not dependent on literary evidence alone. Ever since 1887 there had been in the British Museum a piece of unimpeachable authenticity sedately proclaiming to all who cared to heed, the refinement to which the culture of the Sung had attained. I mean the dish of Ting ware found in a Sung Manchurian tomb, and given by Mr. H. E. M. James. Surely seldom has an object of more chaste beauty left the hands of a potter.

As our experience grows, and as evidence accumulates, we get more and more impressed with the essential truth of the Chinese descriptions of their early wares, difficult though they may be to follow at times. This difficulty is inherent in the subject, but one feels that if one could but see the pieces the writer had in mind, the point of every word would become apparent.

I have affirmed elsewhere[1] my conviction that the Ch'ai yao was a ware of rare and delicate

[1] "Ying ch'ing, Ju, and Ch'ai yao," a paper read before the Oriental Ceramic Society, 5 July, 1922, and published in the *Transactions* for 1922-23.

beauty. When this was written Mr. Hobson had not yet read his paper on the Samarra finds before the same Oriental Ceramic Society. In this he showed that "a clean white ware of astonishingly modern appearance" was made in the ninth century and even exported.

No particular literary reference to this export ware is known, then suddenly a century later an Imperial ware appears which draws forth the well-known poetically eulogistic description. Clearly it must have marked a great advance in beauty and refinement on the ware of the preceding century.

Shall we ever be lucky enough to see a specimen of this Imperial Ch'ai yao—the ware which Hsiang says men in his time declared to be but a phantom? Quite possibly, if ever a tomb of a member of the imperial family reigning at the time is opened up.

I sometimes picture to myself the spirit of Hsiang meeting in the Elysian fields the spirits of his friends—the intimate friends he was, as he tells us, in the habit in this life of meeting "constantly day and night for discussion and research"—and still holding converse with them on the subject they loved. To have seen and handled a piece of Imperial Ch'ai yao will be a sure password to gain ready admittance into the charmed circle! A delightful and lovable personality Hsiang reveals himself in his album and a true collector, and I can find no more fitting words to conclude than these words of his:

"Say not that my hair is scant and sparse and that I fondly appreciate what is only fit for a child's toy."

G. EUMORFOPOULOS.

May 1925.

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INTRODUCTION

THE earliest specimen in the Collection is No. 1, a tripod cauldron of handmade pottery marked on the exterior in a kind of corduroy pattern with the impression of string matting or plaited straw. Vessels of this kind have been rated as Chou, from their resemblance to bronze vessels assigned on Chinese authority to that dynasty; but the mat-marked type of pottery which they represent must have been very long lived, for it was found by J. G. Andersson [1] in the Neolithic settlement at Yang Shao in Honan, and it also appears on sites as late as the Han dynasty in Chinese Turkestan [2] and Szechwan.[3] The fact that it is handmade need not be taken to imply that the Chinese were ignorant of the potter's wheel in Chou times. Another type of pottery also found at Yang Shao shows that even in the Neolithic period the inhabitants of Honan were highly skilled potters, using the wheel, refining the material of their wares, painting them with designs in liquid clays (or slips) of various colours, and firing them at a relatively high temperature.

But while the mat-marked ware survived, the slip-painted type seems to have disappeared at an early date, and the only other pre-Chou pottery of which we have knowledge at present is represented by a few fragments of a hard white ware with fret patterns, such as are seen on early bronzes, stamped in relief or incised. This was found [4] on the site of the Yin emperors' tombs (1401-1122 B.C.) at Hsiao-tun, which is also in Honan; but as yet only one or two specimens have reached Europe.

Realizing that these early wares, for all their historic interest, are more suitable for an archaeological museum than for the cabinets of the collector, Mr. Eumorfopoulos has not allowed them to bulk largely in his Collection. The main body of the Collection starts from the Han dynasty (206 B.C. to A.D. 220), a period when China was one of the greatest and most civilized powers, reaching out across Asia into contact with the Roman Empire.

This was a time of rapid development of the arts in China and we may be sure that pottery had its share in the general advance. How large that share was we can only guess, for the actual specimens of Han pottery in our collections to-day, numerous as they are, cannot fairly be regarded as the best work of the time. They are mortuary wares, found in tombs and doubtless made with few exceptions for the purposes of burial. They are in fact chiefly models of various objects, often of bronze vessels, and their forms are not as a rule strictly ceramic.

The Chinese practice was, and still is, to bury with their dead models or pictorial representations of the objects which surrounded them in life, to enable them to continue their earthly pursuits in the spirit world. Images of their family and household when actual human sacrifice had been abandoned: models of their houses, farm buildings, implements and stock: utensils for food and drink, cooking and lighting, and even for ceremonial purposes were placed in their tombs. Not only their daily routine, but their amusements also were catered for, by mummers, musicians, dancers, etc.; and their protection was secured by various guardian figures, supernatural and human, ranging from Earth-spirits, Lokapala, and armed guards, down to the humble watch-dog.

Pottery was a convenient and economical material for the construction of these models, and it was freely used through the whole period covered by this volume; and a collection of tomb pottery has an intense human interest, giving us an intimate view of contemporary culture, the life and manners, dress and occupations of the Chinese of these early periods. The famous finds in Egyptian tombs are not more illuminating. In it, too, we can follow the development of the

[1] An Early Chinese Culture, *Bulletin of the Geological Survey of China*, No. 5, Peking, 1923.
[2] *Serindia*, Plate 36.
[3] British Museum, *Guide to the Pottery and Porcelain of the Far East*, p. 1.
[4] See Kosaku Hamada, in the *Kokka*, December 1921.

potter's art, though at a respectful distance; for we can only assume that on rare occasions would actual objects of daily use or ornament be buried with the dead, and that only on the tombs of the great ones would things of high artistic worth be lavished. Not that the Han tomb wares are by any means devoid of artistic feeling. Far from it. Many of the vessels are noble in form, and simple decoration by applied reliefs or incised designs is effectively used. Further, the potters showed considerable skill in translating what might have been mere models of houses, grain towers, well-heads, and even cooking stoves into semi-ornamental objects; and even the tomb wares were able to reflect in some measure the new artistic impulses which made themselves felt in the Han period. For the sacerdotal and coldly formal designs, which had been *de rigueur* on the Chou bronzes, jades, etc., were no longer obligatory, and the artists and craftsmen were now able to give play to their fancy, and to make things to please the eye as well as to satisfy ritual requirements.

For fuller information on the Chinese burial customs the reader is referred to the works of de Groot and others.[1] It will be enough here to quote one passage[2] which illustrates the use of earthenware for the tomb furniture in Han times. The following are mentioned in a long list of objects supplied for an Imperial burial of the Later Han (A.D. 25-220): "Three *earthen pots* of three pints, holding respectively pickled meat, preserved meat, and sliced food; two *earthen liquor jars* of three pints, filled with must and spirits; one *candlestick* of earthenware; eight goblets, tureens, pots, square baskets, wine jars; one wash-basin with a ewer; bells, . . . musical instruments, . . . arms; nine carriages and thirty-six straw images of men and horses; . . . two *cooking stoves*, two *kettles*, one *rice strainer*, and twelve *cauldrons* of five pints, all of earthenware; . . . ten *rice dishes* of earthenware, two *wine pots* of earthenware holding five pints."

Much of the tomb pottery, in particular that used in the poorer graves, was a grey, unglazed ware, which would have been of little practical use. Indeed, these unglazed pots are generally models pure and simple of vessels of bronze or other usable material. They owe what artistic attraction they may have to their form, occasionally to moulded or stamped ornaments, but more frequently to designs painted in unfired pigments. It will be noticed that in certain cases (see No. 90) the designs painted in red and white are evidently intended to represent gold and silver inlay on bronze. On rare specimens we find a black surface produced by a dressing of fine dark earth capable of being polished (No. 80).

The glazed pottery is more attractive, and as such it bulks more largely in the Collection. It is usually a red ware coated with a soft lead glaze which, being naturally of a yellowish tint and translucent, produces a reddish to yellowish-brown surface over the red body: it was, however, more frequently tinted green by means of copper oxide. This glaze, which is not unlike that of the European medieval pottery, is sometimes streaky or mottled; and a certain play of colour is sometimes obtained by using white and red clay slips[3] beneath it. Further, it is a glaze which is strongly affected by burial in damp ground, and on many Han specimens the resultant decay has invested it with golden and silvery iridescence, comparable to that of Syrian glass. The adventitious beauty thus gained is a great asset to the ware to-day.

Much of the glazed Han ware is decorated with applied reliefs, which have been stamped out in separate moulds and luted on to the ware with liquid clay. The hunting friezes on the wine-jars (Nos. 8-10) are formed in this way. In other cases the piece is moulded bodily (No. 22); or again, moulded or stamped reliefs are combined with decoration incised with a pointed instrument or run on with a roller. Such is the simple stock in trade of the Han potter.

Glaze, which makes soft pottery at once ornamental and fit for use, is more and more in evidence from Han times onward, though the unglazed ware still continued to be made for funeral purposes. No definite evidence has yet appeared of the period when glaze was first used in China. Chinese opinion has in the main favoured the Han dynasty, and we have accepted that theory as

[1] J. J. M. de Groot, *The Religious System of China*, Leyden, 1894. Much of it is included in a "Note on the early Chinese Tomb Wares" in my *Chinese Pottery and Porcelain*, vol. i, p. 17.

[2] De Groot, *op. cit.*, p. 401.

[3] Slip is liquid clay.

being the best supported. A glance at any large collection, like the Eumorfopoulos, will suffice to show that there is a great gulf in style between the green-glazed pottery which we call Han and the pottery which we know to be T'ang. We believe that gulf to be as wide as the Six Dynasties, but definite proof can only come when excavation is officially permitted and proper records are kept of the opening of Han burial places. Meanwhile we must be content with inductive reasoning and a few positive indications. There is no need to repeat the former,[1] but I offer three examples of the latter, one from literature, one from excavation, and one from analogy.

The poet P'an Yo lived in the second half of the third century of our era. In one of his poems occur the lines which Prof. Pelliot[2] has translated. "They tilt the blue-green ware (*tz'ŭ*) to pour the (wine made with the water of Lake) Ling." We need not open the question whether the character *tz'ŭ* (later used for porcelain) indicated at this time anything more advanced than the ordinary earthenware (*wa*). We are only concerned to note that a pottery wine bottle would almost certainly be glazed, and that the epithet blue-green (*piao*) could hardly apply to anything but glazed ware. This passage leaves no doubt in my mind that the poet was familiar with green-glazed pottery and at a period little removed from the Han dynasty.

In the second place fragments of green-glazed ware of Han type were found by Sir Aurel Stein on the Lou-lan and Tun-huang sites in Chinese Turkestan which were occupied from the early Han period down to the third century A.D. They were not numerous, but the remoteness of the positions, to say nothing of the destructive effect of sand erosion, would account for that. But even one or two examples found on these sites are sufficient to prove that green-glazed pottery was in use on the frontier guard-stations in the third century of our era, to put it at the latest.

The third is an argument which to me at least seems entirely convincing. There is a well-known type of shallow oval cup with arc-shaped flanges (see Nos. 57 and 58) which was found unglazed in Han tombs in Szechwan[3] and which is represented in the sculptured Han stones of Shantung.[4] It is indisputably Han; and when precisely the same form of cup appears both unglazed and covered with the typical Han iridescent green glaze, it is difficult to resist the conclusion that both are of the same period and that that period is Han. The student will find many other indications, such as the occurrence of the same lozenge pattern on unglazed Han bricks (*e.g.* No. 81) and on glazed vessels, both in this catalogue and elsewhere; but we have said enough to show that our acceptance of the theory of Han glaze, in spite of the contrary arguments (all of a negative kind) produced by Dr. Rücker Embden,[5] is based on a foundation of reason, even if the evidence is still incomplete.

The lead glaze once established became a permanent item of the Chinese potter's stock in trade. It appears on the T'ang pottery coloured with various oxides to produce blue, green, and brownish yellow, the T'ang green differing from the Han mainly in that it is laid on a light-coloured body or over a white slip and consequently has a paler hue. The T'ang green, too, is often transfigured by iridescent decay, but the degradation of the surface is not nearly so complete as in the case of the Han glaze.[6] That the green glaze was used in the interval between Han and T'ang goes without saying; and there are several specimens in the Collection which, though carrying on the Han traditions, appear on stylistic grounds to be somewhat later (see No. 10), and there are others with certain T'ang characteristics which we should, nevertheless, regard as pre-T'ang for similar reasons (Nos. 162-170). These are among the substantial number of pieces which we have placed in that still baffling interval between Han and T'ang, conveniently described as the Six Dynasties.

[1] See *Chinese Pottery and Porcelain*, vol. i, chap. ii, and *Burlington Magazine*, February 1919.
[2] *Notes sur l'histoire de la Céramique Chinoise*, p. 19. (Extrait du *T'oung Pao*, 2e Série, vol. xxii, 1923.)
[3] By the Rev. Th. Torrance, who supplied the British Museum with specimens.
[4] See Chavannes, *Mission Archéologique dans la Chine Septentrionale*, Paris, 1909, and the *Chin Shih So.*
[5] *Chinese Frühkeramik.*
[6] Microscopic examination and analysis made by Sir Herbert Jackson of the surface of Chinese glazes of various periods have shown that the iridescence formed by decay is vitreous on the more recent specimens, such as those of the Ming period: that on the older specimens, such as the T'ang, it begins to be crystalline, the decay having reached a further stage; and that on the Han specimens it is entirely crystalline, the metabolism being complete. A paper on this suggestive study was read by Sir Herbert before the Oriental Ceramic Society, and will be published in its Transactions. Meanwhile this matter and the question of Han glaze are the subjects of a paper by Mr. Eumorfopoulos which will appear in *Artibus Asiae*, vol. iii.

This was a time of constant strife and warfare between the disintegrated parts of the Empire; and in the general unsettlement the progress of the arts must have been frequently arrested. But though little information on the subject has come to us we know that this progress went on and that painting on silk made rapid strides forward, that sculpture in stone passed through several of its finest phases, and that somewhere in this intervening period porcelain was evolved.[1]

Dr. Laufer[2] places very early in this interval a reddish stoneware with hard greenish-brown glaze, to which he gave the suggestive name of proto-porcelain. This ware, which is undoubtedly kaolinic and contains the elements of porcelain in an undeveloped state, has become familiar to us in the form of funeral vases in shapes obviously deriving from the Han wine-jars and, like these, reminiscent of bronze models. Its ornament, if any, usually consists of simple incised scrolls and bands of wavy pattern.

Other intermediate specimens are unglazed and painted with pigments. These, too, commonly have shapes which bespeak Han ancestry, but the painting is often of an advanced, calligraphic type (No. 92). Again there are vessels of grey unglazed pottery strongly pigmented in white, red, and bluish green with designs similar to those seen on the Northern Wei and Liang figures. All these have been rated as belonging to the Six Dynasties, as also a few unglazed objects with finely moulded designs in relief (Nos. 162-170).

A series of peculiarly attractive figures (Nos. 113-117), stylized with a delightful disregard for anatomy, appears to belong to the early part of the Six Dynasties. They are the forerunners of another series (Nos. 118-124) which are also highly mannered in their treatment. A whole set of these latter (now in the Royal Ontario Museum, Toronto) was found in a tomb dated by an inscribed slab to the year A.D. 525. They are of a soft, blackish grey pottery usually washed with white slip and heavily pigmented in red, black, bluish-green, and blue; and among the peculiarities of their modelling is a deferential bend of the body, an odd flattening of the backs of the human figures, and a slight distortion of the features of the horses. The two remarkable figures (Nos. 111 and 112) seem on technical grounds to belong to about this period; and the lovely slender statuette of a lady (No. 179) is doubtless a little later, perhaps within the T'ang period.

A curious vase (No. 159) with tiled upper structure (like a roof) and crinkled bands and rosettes applied has analogies with some of the early pottery found in Turkestan,[3] and appears to be earlier than T'ang. It has a thick chocolate-brown glaze.

But by far the largest part of the Collection as treated in this volume is assigned to the T'ang dynasty (A.D. 618-906). The typical T'ang sepulchral ware is too well known to need detailed description. It will be enough to say that it is usually a soft white material not unlike plaster of Paris, but that it varies in colour from white through pinkish white to buff, and in hardness from soft pottery to porcelain according to the intensity of heat to which it has been submitted in the kiln. Some of the figures are still unglazed: a greater number are covered with a transparent neutral glaze with a tendency to yellow, both the unglazed and neutral-glazed objects being embellished with unfired pigments; while the more elaborate figures have the same glaze coloured with green, brownish yellow, and blue, usually in streaks or mottling but sometimes in large areas of monochrome. A remarkable set of these coloured figures (Nos. 270-282) came with a rubbing of an inscribed stone slab,[4] which was found with them, showing that they were deposited in the tomb of the Chancellor Liu T'ing-hsün (†A.D. 728).

From such specimens as these we get the clue to the typical T'ang glazes which appear on dishes, vases, ewers, jars, bowls, etc., made of a similar white, but usually harder, material. Again, the shapes of these vases and their ornamentation give the clue to other T'ang wares, and so the process of identification proceeds.[5] We do not know precisely how long these T'ang types

[1] See *Chinese Pottery and Porcelain*, vol. i, chap. xi.

[2] Drs. Laufer and Nicholls, *The Beginnings of Porcelain in China*, Chicago, 1917. (Field Museum Publication 192.)

[3] *Serindia*, Plate 4 (Yo. Ol. a).

[4] See *Burlington Magazine*, January 1921. Another slab reputed to have been found in a tomb with figures of almost equal magnificence bore the date 683 (see *Chinese Pottery and Porcelain*, vol. i, p. 25).

[5] Certain peculiarities of finish observable on the funeral vases are useful for identification of T'ang wares, *e.g.*, the flat base with the trimmed edge often finished beneath with one or two incised rings, the fondness for the cup-shaped mouth, and the way in which the glaze ends outside in an uneven (often wavy) line short of the base.

persisted; and it may be that some of the specimens attributed to this dynasty are survivals of T'ang style in a later period, just as some on the other hand may be a little earlier than T'ang. But such a radical change came over Chinese pottery in the Sung dynasty that the danger of antedating is minimized, at any rate in the case of wares with coloured glazes. When we come to the high-fired glazes, of which not a few were established in the T'ang period (viz., celadon green, cream white, chocolate brown, grey, and the rare splashed, or *flambé*, glazes), the differentiation of T'ang and Sung is less easy. Further, we know now that highly advanced white and celadon porcelains were made in the T'ang dynasty. The excavations on the ninth-century sites at Samarra on the Tigris have placed this beyond dispute; and a number of specimens in the Collection have been confidently labelled T'ang by comparison with the Samarra finds.[1]

It will be abundantly clear from the illustrations in this catalogue that the art of the Chinese potter had now reached a very high stage of development, both technically and aesthetically. This was only to be expected if we consider that the T'ang dynasty has been called with good reason the Augustan age of Chinese art and literature. Painting, poetry, sculpture, and the minor arts flourished now as never before, and the T'ang standard was rarely if ever reached in after times. There is no reason why the potter's art should have lagged behind the rest; and the few glimpses which we have of the really fine ceramic works of the period prove clearly that it did not. The Eumorfopoulos Collection is able to give us just these glimpses. Indeed, it is so rich in exceptional pieces, which may well have been articles of use and ornament of the cultured people of the time, that one is apt to forget that the bulk of the T'ang pottery with which we have lately become acquainted is funeral furniture, and must be discounted as such.

We have already spoken of the material of the T'ang wares and their glazes; it remains to say a few words about the typical T'ang decorations. The technique of these is still comparatively simple and in true ceramic taste: decoration by stamped reliefs applied to the surface, by pressing in moulds, and by incising with a pointed instrument are still the commonest methods. The reliefs are usually palmettes or medallions often of intricate design and, like the moulded designs, frequently borrowed from metal-work: rosettes and small figures of animals, and occasionally of human beings, also appear in this type of ornament. A more advanced technique is seen in the incised ornament, in which the design is finely outlined with a stylus, and the enclosed areas filled with variously coloured glaze.[2] Such pieces as Nos. 402-409 show that this process was used with supreme skill by the T'ang potters. The designs, too, were chosen with a fine taste, and the mirror patterns (No. 402), the free floral scrolls, and broad bands of flowers and foliage are as effective as anything which later Chinese potters were able to conceive. The Collection is rich in this type, which culminates in the magnificent vase figured on Plate 62. This piece is to T'ang vases what the Lohan in the British Museum is to T'ang figures.

The process of incising was carried a stage farther in the carved ornament. Here the knife blade was used instead of the stylus, and the ground was freely cut away, giving relief to the design. This technique, which was employed on several specimens in the Collection, notably Nos. 415 and 497, was afterwards much affected by the Sung potters, and it will often be difficult to separate the T'ang and later examples of this type. Painting with a brush, which is the commonplace of later porcelains, was little used except in the pigmentation of the funeral wares. Specimens such as Nos. 419-422, which are painted with clay slips under the glaze, are exceptional. The skilful use of moulds is illustrated by the elaborate details of costume and armour on the large figures, as well as by the small vessels, such as the rhytons (Nos. 391 and 392), etc., which appear to derive the details of their ornament from silversmith's work. But the noblest ceramic productions of the period are not the objects made in moulds, but the wheel-made wares, which reveal the artist in the T'ang potter. The jars, vases, and bottles with their lovely rounded

[1] Specimens can be seen in the British Museum, the Victoria and Albert Museum, the Kaiser-Friedrik Museum at Berlin, and elsewhere.

[2] It will be observed that the polychrome effects on T'ang pottery are not usually obtained (as on later wares) by coloured glazes, but by dabbing the colouring matter on to the body; a neutral glaze covers the whole surface and absorbs the various colours locally. The colours themselves are obtained from the usual metallic oxides, green from copper, yellow from iron, blue from cobalt, and purple from manganese.

and oval forms are a delight to the eye and true triumphs of the potter's art. The Chinese at this time of their history were eminently susceptible to foreign influences; and we cannot fail to notice this, not only in the definitely Hellenistic shapes, such as the rhyton (the piping and dancing figures in the vine scrolls on Nos. 162-164 are probably earlier than T'ang), but also in the classic lines of the funeral vases (Nos. 323-327) and in the trefoil lip of certain ewers and the snake handles which obviously derive from the Greek oenochoë and amphora. But the Chinese potter had little to learn from Greek or Persian in the sympathetic treatment of his material.

The T'ang tomb figures have often been described as Chinese "Tanagra," but this does not imply any Greek influence observable in them. It is merely a well deserved compliment to the Chinese modellers, whose work is so often distinguished by the same vitality and grace that we have learnt to admire in the old Greek terra-cottas.

Chinese ceramic literature is all but silent on the subject of T'ang potteries; and excavations on T'ang pottery sites have yet to be made. The few brief allusions[1] in such works as the Classic of Tea (the *Ch'a Ching* written by Lu Yü in the middle of the eighth century) and in sundry poems point, at any rate, to a wide distribution of the factories, even if they give us very little indication of the nature of the several wares. The treatise on Tea, which is concerned with tea bowls only, mentions two wares of outstanding merit, those of Yüeh Chou and Hsing Chou, the former situated near Hangchow in Chekiang and the latter in the Shunteh district in Southern Chihli. Another five factories producing tea-wares of less distinction were Ting Chou in Shensi, Wu Chou in Chekiang, Yo Chou in Hunan, Shou Chou in Anhwei, and Hung Chou in Kiangsi.[2] Add to these Ta-yi in Szechwan (mentioned by the poet Tu Fu) and we have practically exhausted the list of recorded T'ang potteries.

Needless to say, such a list must be far from representative, and to base an attempted classification of the wares on it would be futile. Still we must not miss the few hints that are given in these restricted references, in view of the variety of wares included in the Collection. Of the premier wares, those of Yüeh Chou were likened to jade and ice, and their colour was *ch'ing*[3] which imparted a green (*lü*) tint to the tea: those of Hsing Chou were likened to silver and snow, and, being white, made the tea appear red. Of the Yüeh ware we learn further from a T'ang poem that it had the blue-green[4] colour of distant hills. Both wares were evidently of a porcellanous nature, for both were used for "musical cups" by Kuo Tao-yüan. The Ta-yi bowls were also said to be white as snow or frost and to ring with the musical note of jade, again implying a porcellanous ware; but the material of the other wares is not indicated, though we are told that the Yo Chou bowls were *ch'ing* (? green) in colour, the Shou Chou yellow, and the Hung Chou a brownish colour likened to that of coarse cloth or serge (*ho*) (elsewhere described as yellowish black) which made the tea appear black.

It is worth noting that Hsing Chou was not far distant from Tz'ŭ Chou, which has been noted for its potteries from the Sung period onward, and that Hung Chou is in Kiangsi, the region afterwards famed for that great centre of porcelain manufacture, Ching-tê Chên. It is practically certain[5] that white porcelain was already being made in this latter district, and it is permissible to guess that the T'ang porcelain found at Samarra and the specimens which resemble it in the Eumorfopoulos Collection came from this locality.

With regard to the illustrations in this catalogue, we have tried to reproduce practically all that is not in the nature of a duplicate or semi-duplicate. The finest specimens and the type pieces appear on larger scale: the small-scale illustrations show variations of these, and objects of relatively less importance. There are, however, a few cases in which important objects, worthy of large scale illustrations and even of colour, have received less generous treatment. This is

[1] They are all discussed in *Chinese Pottery and Porcelain*, vol. i, pp. 37-40.

[2] Prof. Pelliot (*Notes sur l'histoire de la Céramique Chinoise*, p. 34) quotes an allusion to "pots for boiling the water for tea" as also being products of the Hung Chou kilns.

[3] The word *ch'ing* covers a wide range of colours, including green, blue, and grey. Green or blue seems to be implied here, as it gave a definitely green tint to the tea, one would guess, in this case, either a celadon or glaze of the *ying ch'ing* type (see No. 509). More will be said about these colours in the next volume of the Catalogue.

[4] *Ts'ui*, a word applied to kingfisher feathers, turquoise blue glaze, and the green of certain kinds of jade.

[5] See *Chinese Pottery and Porcelain*, vol. i, p. 153.

because they were late additions, and only arrived after the preparation of the plates was too far advanced to permit any radical change.

It is not, however, to be supposed that specimens represented by the smaller blocks are of slight interest. Their importance is only relatively little, because of the great company in which they find themselves. Many of these apparently slighted pieces would be "starring" in an ordinary collection. But there is little doubt that the Eumorfopoulos Collection contains the finest series of early Chinese pottery in existence. It abounds in objects of supreme artistic value, and it is at the same time thoroughly representative, an ideal ground for the study of Chinese ceramics. *Omne tulit punctum.* Moreover, there is nothing in it which can be regarded as superfluous, for at the back of it all is a systematic mind. As arranged in its cases, each piece will be found to have some bearing on its neighbours. A significant passage of ornament, a patch of peculiar colour, a characteristic shape, or a trick of potting connect this specimen with that, and show that each belongs to a series which can be more or less definitely placed. There are of course problem pieces, for Mr. Eumorfopoulos has always been a daring collector, ready to take risks. And there are equally specimens of which the attribution is still uncertain; but the scientific method by which the Collection has been formed has made the arrangement of the catalogue a comparatively easy task.

CHINESE DYNASTIC PERIODS

The Five Sovereigns (mythical)	2953 B.C.	
The Three Dynasties		
Hsia (legendary)	2205-1766 B.C.	
Shang (called Yin from 1401)	1766-1122 B.C.	
Chou	1122-255 B.C.	
Ch'in Dynasty	255-206 B.C.	
Former Han Dynasty	206 B.C.-A.D. 25	
After Han	A.D. 25-220	
Six Dynasties (including the Three Kingdoms 220-280)	220-618	
Western Chin	265-317	
Eastern Chin	317-420	
Division between North and South		
Liu Sung Dynasty	420-479	South
Southern Ch'i Dynasty	479-502	South
Liang Dynasty	502-557	South
Ch'ên	557-589	South
Northern Wei	386-535	North
Western Wei	535-557	North
Eastern Wei	534-550	North
Northern Ch'i	550-589	North
Northern Chou	557-589	North
Sui Dynasty	589-618	
T'ang Dynasty	618-906	
The Five Dynasties (Posterior Liang, T'ang, Chin, Han, and Chou)	907-960	
Sung Dynasty	960-1279	

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[1] Abbreviated throughout to *Catalogue Burlington Fine Arts*, 1910.
[2] Referred to throughout as *Chinese Pottery and Porcelain*.

CATALOGUE
OF THE CHINESE POTTERY & PORCELAIN
FROM THE CHOU TO THE END
OF THE T'ANG DYNASTY

CHOU POTTERY (1122-255 B.C.)

1. Plate 1

Cauldron [LI], of bronze form, with three short splayed legs which are hollow inside, and wide mouth-rim bent outwards and upwards. Hand-made pottery of reddish-buff colour, black on the surface and decorated on the outside with deeply pressed corduroy pattern: earth incrustations.

CHOU. H. 6.25″

Cf. Laufer, PLATES 1 and 2, and J. G. Andersson, *An Early Chinese Culture*, PLATE 8 (Bulletin of the Geological Survey of China, No. 5, 1923).

2. Plate 4

Food vessel with depressed globular body, short contracted neck, and spreading mouth: rounded base. Reddish buff hand-made pottery with brown surface. The exterior of the body is ornamented with deeply impressed patterns: on the sides, a basket pattern of lozenge diaper: three rings of a rough petal pattern, closely hatched, beneath; and a ribbed border on the shoulder.

LATE CHOU. H. 8.5″

3. Plate 1

Wine-vase [HU] with pear-shaped body, high, straight foot, spreading mouth and flat base with "thread-mark." Fine-grained grey pottery, the surface varied by shallow wheel-made grooves, emphasized by a wash of white clay: hard earth incrustations.
Low, domed cover ornamented with rings and bosses.

HAN OR EARLIER. H. 16.75″

HAN POTTERY WITH GLAZE (206 B.C. TO A.D. 220)

4. Plate 4

Wine-vase with globular body, high narrow neck, and cup-shaped mouth grooved outside: two tiger-mask handles with fixed rings, and wheel-made bands on the body and shoulder. Red pottery with greenish-brown glaze slightly iridescent. Drops of glaze and three spur-marks on the lip, and four kiln-rests adhering to the base which is almost flat. HAN. H. 13.4″

5. Plate 4

Wine-vase similar to No. 4: flat base: glaze thickly coated with iridescence: large drops of glaze on the mouth, and spur-marks. H. 13.25″

6. Plate 2

Wine-vase of bronze form with depressed globular body, high straight foot with flat base, and tall cylindrical neck: two tiger-mask handles with fixed rings, and bands of wheel-made ribbing. Red pottery with dark brown glaze. Drops of glaze and three spur-marks on the mouth and remains of oblong kiln-rests on the base. HAN. H. 14.75″

Exhibited at the Stockholm Exhibition, 1914.

7. Plate 4

Wine-vase of elegant form with pear-shaped body, tall slender foot with flat base, and slightly spreading mouth: two tiger-mask handles with fixed rings, and two wheel-made bands of ribbing on the bulge of the body. Red pottery with glaze thickly encrusted with golden iridescence. The glaze has peeled off in places. Thick drops on the mouth-rim.

HAN. H. 13.75″

8. Plate 4

Wine-vase with squat ovoid body, high narrow neck spreading at the mouth, and flat base. Red pottery with yellowish-brown glaze. On the shoulder is a hunting frieze in applied relief with demon figures on foot (one with a bow), tigers, deer, boar, and phœnix, punctuated by rocks and two tiger-masks with fixed rings. HAN. H. 9.6″

Exhibited at the Manchester City Art Gallery, 1913.

9. Plate 2

Wine-vase with depressed ovoid body: contracted neck with cylindrical mouth: low flat base with straight sides. Red pottery with streaked and mottled green glaze which forms in thick drops on the mouth. Ornamented on the shoulders with a frieze in applied relief, containing archers mounted on demon horses and shooting backwards at tigers: a rock, or wave, design runs through the whole and there are two tiger-mask handles with fixed rings. The neck and mouth are decorated with incised ornament—an arc pattern made with a four-toothed implement, and milled bands, besides belts of faint wheel rings. LATE HAN. H. 10.75″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, PLATE 6), at the Manchester City Art Gallery, 1913, and at Stockholm, 1914.

10. Plate 3

Wine-vase with ovoid body, contracted neck, and spreading mouth: base slightly concave. Red ware, thin and neatly potted, with streaked and mottled green glaze. Ornament in applied relief on the shoulder between two raised bands: a hunting frieze and two handles in the form

of debased tiger-masks with fixed rings. In the frieze are demon figures hunting on horseback, a monkey riding a winged hydra, tigers, boars, an ape, a bear, and birds: two raised rings on the neck. SIX DYNASTIES. H. 10.5″

The style of potting in this piece suggests that it may be later in date than the other examples of this type.

11. Plate 3

Vase of slender baluster shape with tall spreading foot faceted, contracted neck, and spreading mouth: two monster-mask handles with fixed rings: flat base with thread-mark. Red pottery with mottled green glaze. Ornamented with wheel rings on the body and shoulder and incised wavy bands on the neck and lip. LATE HAN. H. 12.75″

12. Plate 8

Miniature wine-vase with two loop handles, two tiger-masks with fixed rings, and belts of wheel-made piping: faceted foot. Grey pottery. HAN. H. 2.9″

13. Plate 8

Miniature bottle with bowl-shaped body and flattened shoulders with milled edge: contracted neck with collar and spreading mouth: wide flat base with three spur-marks. Red pottery with iridescent green glaze. HAN. H. 1.3″

14.

Scrap jar of depressed oval form with short neck and flat base. Red pottery with glaze thickly encrusted with silvery iridescence: drops on the mouth-rim. HAN. H. 4.6″

15. Plate 4

Vessel of uncertain use in the form of a bell, with low neck slightly spreading at the mouth: the neck is the upper part of a cup which is sunk below the level of the shoulder inside. Red pottery glazed on the outside and in the cavity of the neck and encrusted with silvery iridescence. HAN. H. 5.25″

Possibly used as a lamp.

16. Plate 3

Goblet-shaped vessel with low baluster stem and flat flanged mouth-rim. The stem is hollow and the bowl is open at the bottom and perforated on one side in a design of radiating petals. Red pottery with glaze on the outside thickly coated with silvery white iridescence. HAN. H. 11.5″

17. Plate 3

Bowl with rounded sides and bottom and lightly grooved mouth-rim bent outwards. It stands on a pedestal with cup-shaped top and spreading base and tall straight stem with belt in the middle: flat base with hole in the centre and "thread-marks." Red pottery with mottled olive-brown glaze, faintly crazed and iridescent in places. HAN. TOTAL H. 8.6″

18. Plate 10

Pricket-candlestick with circular tray, spreading foot, and elaborately moulded stem. The upper part of the stem seems to represent a human body with crossed hands, and below this is a small figure of Buddha in relief. The lower part consists of the head and shoulders of a squatting bear. Red pottery with brownish-green glaze mostly iridescent. HAN. H. 16″

See *The Art of the Chinese Potter*, PLATE 4; and *cf. Burlington Magazine*, Feb. 1919.

19. Plate 4

Pricket-candlestick with conical base and bowl-shaped tray with metal pricket. Red pottery with glaze encrusted with earth and iridescence. HAN. H. 6″

20. Plate 4

Granary urn, cylindrical, with top in form of a tiled roof with circular opening: three legs in the form of bears: wheel rings on the sides. Red pottery with olive-brown glaze mostly iridescent. HAN. H. 12.25″

Under the base are three incised lines which may be intended for the numeral *san* (three).

21. Plate 4

Triple tray composed of three bowls conjoined, with an upright loop handle in the centre. Red clay with brown glaze forming in iridescent pools at the bottom of the bowls. HAN. H. 5.6″

22. Plate 4

? Perfume box, cylindrical, with three feet and rounded cover. Red pottery with olive-brown glaze encrusted with iridescence and earth. Ornamented in moulded relief with a hunting frieze on the sides with demon figures, tigers, etc., and waves. On the cover, three dragon shapes and crested waves. HAN. H. 9.4″

A bronze vessel of very similar form is illustrated in A. J. Koop's *Early Chinese Bronzes* (PLATE 86) under the name of *lien* (toilet or perfume box).

23. Plate 4

? Perfume box, cylindrical, with wheel-made bands of ribbing on the sides, and three legs in the form of bears. Red pottery with dark olive-brown glaze iridescent in parts: thick drops on the mouth-rim. HAN. H. 4.25″

24. Plate 4

? Perfume box, of similar form, with two inverted tiger-mask handles with fixed rings: the glaze thickly encrusted with iridescence: drops on the mouth-rim. HAN. H. 6″

25. Plate 4

Cauldron [TING] of bowl shape partly enclosed at the top, three feet in the form of conventionalized bears, and two upright scroll handles. Red pottery with mottled green glaze. Ornamented on the side with a band of scrollwork in low relief and a belt of piping below it. Spur-marks on the shoulder. HAN. D. WITH HANDLES 10.4″

26. Plate 4

Cauldron of similar form but deeper and of plainer design, with convex cover ornamented in relief with a medallion and a border both containing animals, and four studs.

HAN. D. WITH HANDLES 7.5″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 5.

27. Plate 6

Cauldron of bowl shape with two upright handles and three "bear" feet: cover similar to that of No. 26 but with loop-handle with fixed ring on the top. D. WITH HANDLES 9.7″

28. Plate 4

Model of a stove, oblong rectangular and open beneath with square stoke-hole: chimney at one end and boiler in the middle. Grey pottery. On the top are various implements, etc., moulded in relief—hanging frames with hooks, gridiron, shovel, rake, chopping block, a vase, a fish, and a fowl. HAN. L. 7.25″

HAN POTTERY WITH GLAZE

29. Plate 4

Pan for a brazier, of bowl shape with flat flanged rim and flat base with four holes: red pottery with dark olive-brown glaze encrusted with silvery iridescence in places. HAN. D. 7.6″

Cf. Laufer, *Chinese Pottery of the Han Dynasty*, PLATE 19.

30. Plate 8

Cooking pot in form of a bowl with flat base, straight sides, and flat flanged rim. Red pottery with deep olive-brown glaze, which has run into a pool inside, covered with silvery iridescence. Spur-marks on the base. HAN. D. 8.7″

31. Plate 5

"Brazier" [FU] of oblong rectangular form with sloping sides, flat flanged rim, latticed open-work bottom, and four feet in the form of bears. Red pottery with olive-brown glaze thickly encrusted with silvery white iridescence. Ornamented in moulded relief on the sides: a frieze of animals, etc., including mounted demon, tiger, monkey, and grazing horse, punctuated by leaf-shaped ornaments: borders of arches and pointed leaves. Kiln-rests adhering to the mouth-rim. HAN. L. 9.25″

Cf. Laufer, *Chinese Pottery of the Han Dynasty*, PLATE 25.

32. Plate 6

Well-jar in the form of a cylindrical well-head with pulley-wheel under a penthouse with tiled roof: flat rim on the edge of the well with a pitcher standing on it: flat base with thread-mark. Red pottery with olive-brown glaze with areas of golden iridescence. HAN. H. 10.2″

Exhibited at the Manchester City Art Gallery, 1913.

33. Plate 5

Model of a pylon with tiled roof and penthouse on the side: ornamented in front with two panels of sunk relief—in one a phœnix: in the other a seated figure (Hsi Wang Fu, King Father of the West) with attendant sprites and animals, including the Moon-hare with his pestle and mortar. Red pottery with green glaze coated with golden and silvery iridescence. HAN. H. 8.6″

34. Plate 5

Model of a house of tall rectangular form with window and balcony in the upper storey approached by a flight of steps: the bottom of the front wall cut with ornamental openings: detachable roof modelled with tiling. Red pottery with green glaze, decayed and iridescent in parts. HAN. H. 7.5″

35. Plate 5

Model of a coffer of flat rectangular shape supported by four legs in the form of bears: lock and small detachable plate above it which gives entry to the box. The cover is divided into squares by incised lines, and it and the sides are covered with studs. Red pottery with glaze which is iridescent and has perished in places. HAN. L. 10″

36. Plate 5

Model of a pond in form of a deep basin with wide flanged rim: flat base with spiral finish. Inside are applied reliefs of fishes and tortoises. Red pottery with iridescent green glaze. HAN. D. 15″

37. Plate 5

Model of a pond in form of a basin with sloping sides and rim turned outwards: flat base with "thread-mark." Red pottery with olive-brown glaze encrusted in places with silvery white iridescence. Inside are various objects in full relief applied—a figure of a man, ducks, a tortoise, and fishes. HAN. D. 11.75″

38. Plate 5

Model of an arc-shaped enclosure with flat-topped wall surmounted at one end by an oblong shed with tiled roof. Red pottery partly coated with olive-brown glaze which is mostly encrusted with iridescence. HAN. L. 11.5″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 1.

39. Plate 5

Model of a kennel with rectangular opening and uncovered top. Instead of a dog a dragon is emerging from the door and another is leaning over the top. Red pottery with iridescent remains of glaze. HAN. H. 5.5″

The rendering of the dragons recalls that of the dragon emerging from one of the bronze tripods of Yü which the Ch'in emperor is trying to recover from the river in the historic scene depicted on a Han sculptured stone in Shantung: see Chavannes, *Mission Archéologique*, PLATE 77.

40. Plate 5

Model of a pigsty of rounded form with entrance through a walled recess at the end approached by a slope. Inside is a model of a pig lying down. Red pottery with olive-brown glaze. HAN. D. 7″

41. Plate 5

Model of a square sheep-pen with drinking trough and hurdles and two sheep: the wall at one corner is built up in stages and protected with roofing. Red pottery with traces of glaze caked with silvery white iridescence. HAN. L. 8.5″

42. Plate 6

Model of a sheep-pen: circular with low straight sides and square entrance. In it are four small sheep and a large one on which a child is riding. Red pottery with glaze thickly encrusted with silvery white iridescence. "Thread-mark" on the base. HAN. D. 8.4″

43. Plate 6

Bowl with steep sides, flat base, and rim folded outwards: supported by five legs with lion masks and claw feet. Red pottery with green glaze. HAN OR LATER. D. 5″

44. Plate 6

Bowl and cover, with low flat foot, and mouth-rim turned inwards and lightly grooved to receive the cover. Red pottery with olive-brown glaze encrusted in places with earth and iridescence. The cover is round, with flattened top, and ornamented with low reliefs. In the centre is a four-leaf "shamrock" design enclosed by a raised ring and a band of studs: round this is a hunting frieze (*cf.* No. 10) punctuated by curled waves; border of hatched vandykes. There are three oblong spur-marks on the cover which has been fired upside down.

HAN. D. 6.4″

A similar quatrefoil ornament appears on the cover of a wooden bowl found by Sir Aurel Stein on the Lou-lan site (HAN PERIOD): see *Serindia*, PLATE 36, and *cf.* Laufer, *Chinese Pottery of the Han Dynasty*, PLATE 51.

45. Plate 16

Hill censer [PO SHAN LU] with goblet-shaped bowl set in a wide saucer: red pottery with glaze much perished and encrusted with silvery white iridescence: flat base with "thread-mark." Fitted with a cover of cone-shape moulded and pierced, with a design of hills on which are animals and figures on foot and horseback hunting with bows: dark red pottery with olive-brown glaze. HAN OR LATER. H. [*with cover*] 8.25″

Laufer [*op. cit.*, pp. 174-198] shows that the Hill censer, which also occurs in bronze, was an invention of the first century B.C., and he suggests that the *Vast hill* [PO SHAN] represents one of the three sacred mountains of the Taoist Paradise in the Isles of the Blest.

Cf. Hetherington, *Early Ceramic Wares of China*, PLATE 3, and *Catalogue Burlington Fine Arts*, 1910, PLATE 5.

46. Plate 6

Hill-jar and cover: the body cylindrical and supported by three legs in the form of bears. Red pottery with yellowish brown glaze. Ornamented on the sides with moulded reliefs—a frieze of animals, etc., between raised bands—including demon archers on horse and foot, tigers, monkeys, boars, deer, and birds punctuated by conical rocks and waves: two tiger-mask and ring handles. Remains of kiln-rests adhering to the base.

The cover, which has a deep stop-ridge inside, is modelled in the form of conventional hills on which are animals, birds, and a mounted archer: round the foot of the hills is a wave pattern rising to four points. *Cf.* No. 45. HAN. H. 9.5″

47. Plate 4

Hill-jar of similar form and make, the glaze encrusted in parts with iridescence. H. 9.5″

Exhibited at the Manchester City Art Gallery, 1913.

48. Plate 7

Model of a watch-tower in two storeys with rectangular openings in front of each. At the top of the lower storey is a balcony with openwork sides and wide platform supported by ornamental beams: on the platform is seated a figure of an archer: the base is supported at the back with openwork legs. The upper storey is crowned with a loft with a look-out window, supported by ornamental beams and covered by a tiled roof with wide eaves. Red pottery with green glaze iridescent in parts and earth-encrusted. HAN. H. 29″

49. Plate 7

Model of a well-head, with sides slightly contracted and broad flat rim on which is set up a high frame-work to hold a pulley-wheel, sheltered by a penthouse with tiled roof: the ends of the cross-piece of the frame are ornamented with dragon heads, and a jar rests on the edge of the well. Buff pottery with iridescent green glaze. HAN. H. 19.5″

See *The Art of the Chinese Potter*, PLATE 3.

50. Plate 8

Tray, oblong rectangular, with raised edge, and two struts beneath to which are attached four legs, modelled after those of a horse. Red pottery with glaze much perished and encrusted with silvery iridescence.

The top is ornamented with incised designs in compartments; in the central panel, a knot and wavy ornament: wavy bands in the other compartments scratched with a multiple tool.

HAN. L. 16.8″ B. 11.75″ H. 4.75″

51. Plate 8

Spoon, with leaf-shaped bowl, with "rat-tail" at the back and short handle with terminal resembling a goose-head. Red pottery with glaze thickly encrusted with silvery iridescence.

HAN. L. 5″

52. Plate 8

Spoon with leaf-shaped bowl and upright handle with hook terminal. Red pottery with remains of iridescent glaze. HAN. L. 3.6″

53. Plate 8

Ladle [TOU] in form of a bowl with the sides pinched in, and a well modelled dragon-head as handle: flat base with incised ring. Red pottery with glaze thickly encrusted with earth and iridescence. HAN. L. 8.7″

54. Plate 8

Ladle of similar type but with bar handle ribbed at the top: ribbed band round the mouth. L. 8.4″

55. Plate 8

Ladle of grey pottery with long handle arched and grooved and ending in a well modelled dragon-head with metal ring attached: earth encrusted. There is a metallic sediment on parts of the surface which looks like the remains of gilding. In the bottom of the bowl an oval panel has been sunk and a silver plate let in, engraved with floral scrolls in a pounced ground and an inscription in raised seal characters, reading KUANG WU YÜ PAO (*Imperial treasure of Kuang Wu*). HAN. L. 23.4″

Kuang Wu was the last Corean Emperor, and this ladle evidently was once in his possession.

56. Plate 8

Trough in the form of a crouching ram with long body hollowed out and a drainage hole concealed under the head. Reddish pottery with grey surface. HAN. L. 8.5″

57. Plate 8

Cup of shallow oval form with two arc-shaped flanges, two small ribs on one side and one on the other. Red pottery with olive-green glaze iridescent in places. Ornamented outside in low relief with a wavy scroll pattern: vandyke border. Touches of leaf gilding. There is a scrawled design in relief on the base. HAN. L. 4.1″

58.

Cup of similar form: border pattern in compartments, obscured by incrustations. L. 4.25″

Cups of this form appear in the Han stone bas-reliefs from the tomb of Wu Liang, in Shantung, illustrated in the *Chin Shih So* (*Shih So*, PART 3); and unglazed specimens in the British Museum were found by the Rev. Th. Torrance in a Han tomb in Szechwan. Others in wood were found on Han sites in the Tun-huang Limes by Sir Aurel Stein: see *Serindia*, PLATE 52.

59. Plate 9

Squatting figure of a man with wide-sleeved robe and square head-dress: one hand outstretched and the other raised. Red pottery with decayed green glaze. HAN OR LATER. H. 7.5″

60. Plate 9

Lamp, or cup, in the form of a cylindrical vessel supported by a seated figure of a woman holding a child with outstretched arms. Red pottery with green glaze encrusted with golden and silvery iridescence. HAN OR LATER. H. 10.5″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, PLATE 7), and at the Manchester City Art Gallery, 1913.

The features of the woman suggest an American-Indian type: see No. 171. A figure of similar kind supporting a hill-censer is illustrated by A. Salmony, *Chinesische Plastik*, Fig. 10.

HAN POTTERY WITH GLAZE

61. Plate 9

Figure of a man making obeisance and kneeling on one knee: red pottery with brown glaze earth-encrusted. HAN. H. 4″

62. Plate 9

Figure of a woman kneeling, with wide-sleeved robe: the right hand pierced to hold some object. Red pottery with green glaze. HAN. H. 5″

63. Plate 9

Figure of a watch-dog with plain collar with loop at back: red pottery with yellowish-brown glaze. Hollow, with opening at the mouth and tail, and capable of being used like an *aquamanile* to hold liquid. HAN OR LATER. L. 8″

64. Plate 9

Figure of a dog superficially resembling a lion *couchant*: red pottery with yellowish-brown glaze: hollow and open beneath. HAN OR LATER. L. 10″

65. Plate 9

Figure of watch-dog with collar: hollow and open beneath but solidly constructed in a rough-hewn style which suggests a wooden model. Red pottery with green glaze encrusted with earth and iridescence. HAN. L. 12.25″

66. Plate 9

Figure of a watch-dog with stamped leather collar and ring, more elaborately modelled: hollow, with rectangular opening beneath: red pottery with olive-brown glaze mostly encrusted with silvery white iridescence. HAN. L. 14.5″

67. Plate 9

Roof finial in form of a fish with tail erect. Red ware with olive-brown glaze coated with earth and iridescence. Fitted with a concave base. HAN. H. 9.8″

68. Plate 11

Figure of a ram, roughly but vigorously modelled: red pottery with green glaze earth-encrusted. HAN. L. 3.7″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 2.

69. Plate 11

Figure of a boar of similar ware: the glaze iridescent in parts. L. 5.8″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 2.

70. Plate 11

Figure of a cock of grey pottery coated with white and earth-encrusted: hollow, with an opening between the legs. HAN. H. 7.5″

71. Plate 11

Figure of a hen of similar ware, the wing feathers carefully tooled. H. 7.5″

72. Plate 11

Figure of a hen: hollow, with opening in base: red pottery with green glaze iridescent in parts. HAN. L. 5.6″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 2.

73. Plate 11

Figure of a goat: red pottery with green glaze. HAN. H. 3.4″

74. Plate 72

Figure of squatting bear: red pottery with iridescent green glaze. HAN. H. 2″

UNGLAZED POTTERY: HAN AND LATER

80. Plate 12

Wine-vase [HU] with ovoid body and tall straight neck slightly expanding at the mouth: base slightly convex but steadied by a low foot-rim: two tiger-mask handles which have had rings attached. Red pottery with a dressing of fine blackish-brown clay which has been polished: lightly incised ornament on the neck and in bands separated by raised rings on the body. On the neck are two rows of phœnix-like birds and a row of tiger-like monsters, and a border of hatched vandykes. On the body is a band with dragons, phœnixes, and pairs of fishes, a band of birds, a band of quatrefoil cloud ornaments, a band of hatched lozenge pattern, and a border of hatched vandykes. HAN. H. 16.25″

A bronze vase of cognate form with bands of engraved fishes, tortoises, etc., is illustrated in the *Hsi ch'ing ku chien* (see *Shin sho sei*, fol. 22) among Han bronzes. See *Chinese Pottery and Porcelain*, PLATE 2.

81. Plate 13

Door frame comprising two pillars with square backs and rounded fronts and a lintel of rectangular section. Grey pottery with ornament stamped in low relief. The pillars in front are stamped with a repeating design of an S-scroll with bosses in the spaces, in long strips bordered by grooves filled with studs. On the sides of the pillars is a narrow strip similarly bordered and stamped with a repeating figure of a guard with weapon sloped on his left shoulder and inscription, MÊN T'ING CHANG: beside this is a border of diagonal milled bands. On the front of the lintel are seven panels containing a T'AO T'IEH ogre head, four figures of guards under roofed gateways, and two "jade discs" [PI], with bands of grain pattern, hung by fillets. These panels are enclosed by strips of dragon design—in each two dragons, one biting the other's tail—and a border of lozenge diaper enclosing bosses. HAN. H. 55.5″

See *Burlington Magazine*, December 1924, page 315, and January 1925, PLATE opposite page 53. In the December number this gateway is described by Mr. Percival Yetts, who explains that T'ING CHANG represents one of the lower grades of military rank and MÊN T'ING CHANG might be rendered *Sergeant of the Gate*, here a spiritual guard of the tomb.

82. Plate 13

Wall-slab, rectangular and hollow: grey pottery ornamented in low relief on the front with a T'AO T'IEH ogre mask flanked by two figures of guards in a gateway and two "grain discs" suspended by ribbons: two bands of dragons and hydras and fishes above: and a border of lozenge diaper: impression of matting at the back. HAN. L. 17.25″

Cf. No. 81. The characteristic ogre mask with ring appears on the monumental pillar of Kao Shih (dated A.D. 123): see E. Chavannes, *Mission Archéologique dans la Chine Septentrionale*, PLATE 19.

83. Plate 13

Pair of hollow bricks with rectangular faces ornamented in high relief with a figure of a man dancing: the ground slightly concave: incised details: corded edges: the bottoms of the bricks have the impression of matting. Grey pottery. LATE HAN. L. 10.8″

The costume and movement of the figures recall the men beating a drum, and the dancers beside them on a Han carved stone illustrated by Chavannes, *op. cit.*, PLATES 85 and 86.

84. Plate 18

Head of a roof tile with disc ornamented in relief with a tiger devouring a deer which is slung over its back: a small figure of a running animal above. Grey pottery. HAN. D. 5·5″

The influence of Scytho-Siberian art is observable in this composition: *cf.* A. J. KOOP, *Early Chinese Bronzes*, PLATE 109, Fig. 1.

85. Plate 18

Disc from the end of a roof-tile with ornament in sunk relief: a panel with a phœnix displayed like a heraldic eagle: beaded border and outer border of hatched vandyke pattern. Grey pottery. D. 8. 4″

86. Plate 18

Lid of a vase, circular and convex: grey pottery moulded in relief with a complex of archaic dragons and a border with lozenge ornaments in compartments. HAN. D. 3·75″

87. Plate 8

Model of a coffer of upright rectangular form with eight small feet and a flat lid: arched hole at the bottom in front. Soft plastery white ware with ornament in moulded relief on the sides. In front is a panel with a hare and millet: on the sides are panels of lozenge diaper: and at the back is a panel with inscription CHANG WU YÜAN NIEN (*first year of Chang Wu*, A.D. 221) between the characters WAN SHIH SU MI (*ten thousand piculs of millet and rice*).
On the cover is a fish in high relief. H. 3·75″

88. Plate 14

Square vase and cover: the body oval in outline with spreading foot and neck: grey pottery painted in white, pale green, and red with elaborate scroll designs. HAN. H. 15·75″

89. Plate 71

Square vase of similar form, with two ring handles: painted in similar pigments with bands of wave pattern on the body and pointed leaves on the neck. H. 14·5″

90. Plate 15

Wine-vase [HU], pear-shaped with spreading mouth, short cylindrical foot, and low convex cover: two tiger-masks of bronze pattern in applied relief on the sides. Grey pottery painted with white, greenish and reddish slips. On the body a band of oblique scrolls and lanceolate ornaments bordered by raised wheel-rings: scrolls of floral form on the neck, and C-scrolls on the cover. HAN. H. 16.2″

The flat C-scroll which recurs on pigmented vases of this type can be seen in the carved Han stones in the Temple of Wu Liang (*see* Chavannes, *op. cit.*, PLATE 57), and also in the gold and silver inlay on bronze vases attributed to the Han dynasty.

91. Plate 15

Vase, bottle-shaped, with globular body, contracted neck, and spreading mouth: low, flat base. Grey pottery with two grooved bands on the body and between them scroll designs painted in red and green pigments on a ground of white: traces of similar ornament on the neck and wheel rings. HAN. H. 9″

92. Plate 15

Pair of wine-vases of bronze form with pear-shaped bodies, contracted stems and flat feet, and cup-shaped mouths: two loop handles and belts of wheel-made rings. Grey pottery with wash

of white slip and designs painted in red, black, and green pigments. On the bodies a broad band with pairs of dragons disputing flaming pearls among clouds: on the necks and shoulders, bands of zigzags, and vandyke patterns on one vase and veined leaves, floral scroll, vandykes, and palmettes on the other. H. 17.25″

With the forms and decoration of these vases, *cf.* in *The Art of the Chinese Potter*, PLATE 5, a vase which is ascribed to the fourth century.

93. Plate 71

Box, of cylindrical form, with deep cover rounded at the top. Grey pottery with pigmented designs in white, red, and black, consisting of two broad bands with scroll and triangle designs (now indistinct) enclosed by red rings. SIX DYNASTIES. H. 8.75″

94. Plate 16

Tripod cauldron [TING] with round bowl-shaped body and cover, two rectangular upright handles, and three curved legs. Grey pottery richly painted in white, green, and red slips with scroll patterns and dots. D. (WITH HANDLES) 8.2″

This type of decoration continued in use as late as the seventh century in the outlying parts of China: examples of it were found by Sir Aurel Stein in the cemetery at Astana, near Turfan.

95. Plate 16

Well-jar, cylindrical, with wide flat brim in which are two holes probably for the posts of the drawing gear. Grey pottery painted on the sides in white, green, and red pigments with medallions of stylized floral design: on the rim are fretted lozenge designs and studs impressed. SIX DYNASTIES. D. 8.3″

With it is a rounded cover with four studs and bands of wheel-rings enclosing a wavy pattern incised with a multiple tool: traces of pigment.

96. Plate 14

Vase with wide ovoid body flattened on the shoulders, narrow straight neck and spreading lip: flat base incised with wheel-rings. Grey pottery with black surface polished and painted with designs in red, white, green, and blue pigments. On the body is a belt of tigers each crossing a T-shaped obstacle, between them discs (? balls of brocade): above is a band of scrolls; and the space below is coated with white slip and decorated in red and blue with a dentate border from which hang jewelled pendants. On the shoulder are white fret patterns on a red ground, and a dentate border. Dentate border on the lip. T'ANG OR EARLIER. H. 6.25″

The red painting on a black ground gives this vase a superficial likeness to some of the ancient Greek and Apulian wares.

See *Transactions of the Oriental Ceramic Society*, 1923-24, p. 8.

97. Plate 15

Vase with ovoid body, short neck and spreading lip, and flat base. White pottery painted in thin black and red pigments: a broad band of lotus scroll on the body with a border of leaf ornaments below: shell designs on the shoulder and a wavy band on the neck. T'ANG OR EARLIER. H. 8.25″

98. Plate 16

Vase with wide ovoid body, slightly concave base and wide mouth with rolled lip. Grey pottery with encrusted designs outlined in threads of clay and filled in with washes of clay which have been tooled where necessary: the whole of the ornamented part is in white and has been coloured with red, blue, and other pigments. The design consists of lion-like monsters in foliage scrolls, in a broad band on the shoulder, and in four large lunettes below with angular

pendants between them. It is as though the vase had been draped, and the drapery tied with a plain ribbon above the lunettes. T'ANG OR EARLIER. H. 14.5″

The ornament in raised threads recalls the gesso designs on some of the wooden statues of Buddhist divinities: it also seems to be the forerunner of the Ming cloisonné style of pottery decoration. The design of lions among floral scrolls (usually peony) was a favourite with Ming decorators: but it is much older than Ming: *cf.*, for instance, the stone *stele* dated A.D. 841 illustrated in Chavannes, *op. cit.*, PLATE 393.

99. Plate 17

Model of a "well-head" of oblong rectangular form with frame imitating woodwork. Grey pottery ornamented on the sides in panels of sunk relief. In front are an ox and a horse both tethered: at the back is a man stirring the contents of a large pail and another confronting a wolf-like animal; at one end is a man leading a goat, and at the other an indistinct figure, apparently a hydra: borders of straight lines and triangles. Attached in front is a shallow trough patterned with incised squares inside stamped with rosettes in round and square frames.

THIRD OR FOURTH CENTURY. L. 9.3″

100. Plate 17

Model of a well-head of rectangular form with frame resembling dovetailed woodwork, open at top and bottom. Grey pottery. The sides ornamented with moulded reliefs with tigers and hydras in flame scrolls and a demon figure, perhaps Yama, God of Death.

THIRD OR FOURTH CENTURY. L. 8.75″

Cf. The Art of the Chinese Potter, PLATE 6, Fig. 2. Demon figures very similar to that on the end of this specimen are illustrated in Chavannes, *Mission Archéologique dans la Chine Septentrionale*, on a Han stone (PLATE 100) and on a T'ang stone (PLATE 271).

101. Plate 4

Bottle of bronze form, flask-shaped with short narrow neck and two lugs pierced for a cord. Coarse grey pottery with dressing of fine clay on the surface. ? SIX DYNASTIES. H. 7″

Posthumous inscription incised in a medallion on the side in archaic characters.

102. Plate 22

Figure of an ox well modelled in grey pottery. HAN OR LATER. L. 13.75″

103. Plate 68

Flask with cocoon-shaped body, short cylindrical neck and stem, both ribbed, and spreading mouth and foot: bands of triple wheel-rings on the body. Greyish pottery with dressing of red clay, polished. T'ANG OR EARLIER. H. 8.8″

A series of models of buildings found together and evidently made at the same pottery. The material is a grey pottery which has been washed over with white clay, now much discoloured from burial, and in a few places painted with pigment.

Northern Wei dynasty (386-535).

The carved foliage scroll which runs along the gable on several of the models may be compared with a similar design on the Wei stone carvings at Yün Kang: see *Chavannes*, op. cit., *PLATE* 119. *On PLATE* 108 *of the same work will be seen a carving of a Wei house, among the Yün Kang sculptures, with other architectural details similar to those seen on these models. The landscape background to the reliefs on No.* 110 *is rather unexpected at so early a period.*

104. Plate 18

Model of a house with verandah: the roof, which is supported by two columns in front, has a tiled top, an upright gable carved with a foliage scroll, and winged-dragon finials. A wide,

open door leads from the interior to the verandah, and it is flanked by four panels on each side carved with rosettes and scroll ornament in the lower parts and with lattice-work above: over these runs a heavy beam above which are ornamental beam-ends of the usual ox-head type. With this house is a model of a chair with draped seat and a table with two drawers and ring-handles. L. 21.25″

105. Plate 18

Model of a shed with similar tiled roof and finials. It has a double door, one half of which is fixed open, while the other swings free on its pin-hinges. H. 11.6″

106, 107.

Two models of houses with similar roof and finials, an open door and a closed, shuttered window: otherwise plain. H. 11.75″ and 11.5″

108. Plate 18

Model of a house with similar roof and finials, and scroll-ornamented gable: central door, closed and padlocked, and two closed, shuttered windows. H. 17″

109. Plate 18

Model of an ornamental gateway with roofed top furnished with tiles, flat gable ornamented with scrollwork and winged-dragon finials: woodwork ornament below the eaves, in the centre of which is a shield-shaped tablet on one side. Grey pottery with wash of white clay now much discoloured. H. 16.5″

110. Plate 18

Model of a street shelter in form of a square screen with roofed top; ornamented on the front, in relief, with a panel with kylin and rudimentary landscape, and a border of scrolls: on the lower part three scroll feet are suggested with drapery designs between. The back is plain except for two lines of black pigment. H. 8.8″

111. Plate 19

Figure of a lady standing, with double-peaked cap and hood falling down the neck, and long robe with wide flattened sleeves, folded in front with V-shaped opening at the neck and broad belt round the waist. In her right hand is held the stalk of a lotus with curious bird-shaped flower, and her left hand, which is hidden in her sleeve, presses it against her bosom.
Hard grey pottery with wash of white slip and pigmentation in red and black. The head-dress and the robe are bordered with broad bands scored with parallel lines and coloured red and the robe is spotted with red discs: a long ribbon falling from the belt in front is similarly bordered and coloured red spotted with black: the lotus is red. The head is slightly inclined to the left: the robe bells out at the bottom to form a stable base, and the figure is hollow and open beneath. NORTHERN WEI. H. 32.5″

Cf. Burlington Magazine, December 1924, p. 315, where this figure and its companion are described by Mr. Percival Yetts. Mr. Yetts assumes that the head of staff is intended to represent a bird; but the obvious flower-stalk which it crowns makes this assumption improbable. Moreover, a similar stalk and flower (but in this case unquestionably a lotus) are seen on one of the Lung Mên sculptures in the hand of a worshipper: *see* Chavannes, *op. cit.*, PLATE 171.

112. Plate 19

Companion figure similarly robed, but with crown-like head-dress and holding a lotus leaf and stalk which rests on the right shoulder: the head is slightly inclined to the right. H. 30.75″

113. Plate 20

Standing figure with long robe folded in front and ample sleeves: summary finish below where the robe bells out to form a base: hollow beneath: holes for the hands. Grey pottery with dressing of white slip and remains of pigment: the hair painted black.

SIX DYNASTIES. H. 28.5″

114. Plate 20

Figure of a girl with folded robe with full sleeves which cover the hands clasped in front: the hair parted in front and tied in a short plait behind: the back flattened. The legs are formalized into a mere trunk which opens out into a bell-shaped base. Grey ware with traces of white slip.

SIX DYNASTIES. H. 20.4″

See *The Art of the Chinese Potter*, PLATE 6.

115. Plate 21

Figure of a lady with robe folded in front and long sleeves: summary finish in the lower part where the robe bells out to form a base suggesting a kneeling attitude: hollow beneath. Grey pottery with dressing of white slip and ornament in black pigment with spots of red. Peg holes for the hands, and in the head-dress: slit in the back. SIX DYNASTIES. H. 19.75″

116.

Figure of lady standing with hands clasped inside her sleeves: the hair done in a plait which falls down the back: the lower part finished summarily with the ends of the robe spread out on either side to form a base. Grey ware with dressing of white slip and traces of pigment.

SIX DYNASTIES. H. 9.4″

117.

Figure of a man with robe folded at the neck, full sleeves and belt: two holes for the hands: loose head with curls or whiskers on the cheeks and flat-topped head-dress with two side peaks: flattened at the back. Grey pottery with traces of white slip. The figure rests on the skirts of the robe and is hollow beneath. SIX DYNASTIES. H. 13.7″

118, 119. Plate 20

Two figures of mounted men wearing helmets with spikes and camails, capes with rolled neck-bands, and long cloaks. The horses are caparisoned. Holes in the hands for weapons, etc., and a hole in the back of the horse for a ? spear. The manes are dressed with horn-like twists between the ears: and the tails are bobbed. Hollow beneath. Flat rectangular bases. Reddish ware with grey surface which has been washed with white slip and painted in red pigment.

NORTHERN WEI. H. 8.5″

See *The Art of the Chinese Potter*, PLATE 7. A series of figures of this type in the Royal Ontario Museum, Toronto, were found together in a tomb with an inscribed slab dated A.D. 525. On a *stele* dated 502 (illustrated by Chavannes, *op. cit.*, PLATE 286) is a figure which in general style may be compared with the Wei pottery statuettes.

120. Plate 21

Figure of a mounted drummer in similar ware. The man's head is flattened at the back and that of the horse peculiarly elongated. The rider wears a robe with long sleeves, folded in front and belted at the waist, and baggy trousers corded at the knees. NORTHERN WEI. H. 9.5″

121. Plate 21

Mounted figure in similar style, wearing a cap with high rounded peak, and plates protecting back and chest. The horse has a flowing saddle-cloth and studded harness.

NORTHERN WEI. H. 12.2″

122. Plate 20

Figure of an attendant wearing a long cloak and conical head-dress with projection at the back: the hands clasped in front over some object now lost. The back is flattened. Grey pottery with wash of white slip, painted with black and red pigments: the cloak red with plain grey border.
NORTHERN WEI. H. 8.2″

123. Plate 20

Figure of an attendant wearing hood, long cloak with wide sleeves and V-shaped opening at the neck, and trousers bound at the knee. The back is flattened. The hands are holding up two rounded objects. Grey pottery with wash of white slip: painted with black pigment on the head, and red on the belt and on the borders of the sleeves. NORTHERN WEI. H. 8″

124. Plate 21

Figure of a man in stooping posture with hands clasped in front. He wears a cap with high rounded peak, short coat with long sleeves, and long loose trousers banded at the knees. The back is flattened. Reddish ware with dark grey surface coated with white slip.
NORTHERN WEI. H. 14.4″

125. Plate 17

Trunk and detachable head of a horse. Blackish grey pottery painted on the head and on one side of the body in white slip and red pigment with designs representing the harness and some formal scroll ornaments. Hollow and open beneath. SIX DYNASTIES. L. 18.6″

There are holes for the legs, which are missing, and a hole in the neck for a peg to attach the head. It is noteworthy that the painted ornament is on one side only of the body. *Cf.* Salmony, *Chinesische Plastik*, Fig. 13.

126. Plate 21

Model of the head and neck of a horse. Grey pottery with traces of red and white pigments. Holes for the ears. Hollow. SIX DYNASTIES. H. 6″

127. Plate 22

Figure of a saddled horse: grey pottery with traces of white slip: hollow and open beneath.
SIX DYNASTIES. L. 12.5″

128. Plate 17

Model of an animal remotely resembling a rhinoceros with three horns on its forehead: down the backbone are three flat studs in applied relief: hollow and open beneath. Grey pottery with coating of white slip painted with stripes and round patches of brownish red pigment.
SIX DYNASTIES. L. 12″

129.

Another similar animal, but with four studs on the back and incised flame scrolls on the thighs: one horn is missing and the pigmentation has almost disappeared. L. 11″

130. Plate 11

Figure of a dancer with right hand raised and left holding up skirt of robe. Red ware with dressing of white slip. NORTHERN WEI DYNASTY. H. 4.25″

131. Plate 11

Another with right hand held up in front and left hand raised. H. 4.25″

132, 133.

Two others with right hands raised. H. 3.25″

134 *to* 141. *Figures of musicians in red ware with wash of white slip.*

134, 135. Plate 11

Two seated figures with conical caps, playing flutes. H. 3.4″

136. Plate 11

A seated figure with double-peaked head-dress playing on a ? shell trumpet. H. 3.1″

137. Plate 11

A seated figure playing on a lute laid across the knees. H. 3.4″

138. Plate 11

A seated figure playing a reed-pipe which is held in the left hand: there is a slit for the right hand which was evidently fixed with a pin but is now missing. H. 3.25″

139.

Figure similar to the last with left hand resting on the knee.

140.

Figure similar to 137 but with hands folded on the knees.

141.

Similar seated figure.

142. Plate 11

Grotesque figure of a corpulent dwarf with right hand on his hip and left touching the side of his head. Red pottery with wash of white clay. NORTHERN WEI DYNASTY. H. 3.75″

143. Plate 11

Another, with peaked Tartar cap and hands against his sides. Grey pottery with traces of white and black pigments. NORTHERN WEI DYNASTY. H. 4.4″

144. Plate 11

Diminutive vase of flask shape with two loop handles and raised apricot panels on the faces: on the top is seated a monkey with one paw held to its mouth. Grey pottery with wash of white on the monkey and five characters in white on the vase. NORTHERN WEI DYNASTY. H. 4.5″

145. Plate 22

Figure of a reclining boy with lotus leaf on his head. Soft pottery of light grey colour with wash of white slip. T'ANG OR EARLIER. L. 7.3″

This purely ornamental figure may have been used as a funeral clothes' weight to hold down the folds of the draperies on the corpse.

146. Plate 22

Seated figure of a man with peaked Tartar cap holding a flute: roughly modelled in red pottery with a glaze (on slip) which has either scaled off or become thickly coated with iridescence.

HAN OR LATER. H. 5.25″

147. Plate 22

Figure of a dwarf with cap peaked at the back and long coat with V-shaped opening in front and lapels. Reddish pottery with dressing of white clay. T'ANG OR EARLIER. H. 4.9″

148. Plate 22

Model of a dog standing: grey pottery with wash of white slip. SIX DYNASTIES. L. 4.8″

149. Plate 33

Figure of a bearded man in armour riding a horse. Grey pottery with wash of white slip. The modelling of the horse is intentionally grotesque, and its mane is dressed up stiff like a cock's comb. The harness is in relief, studded and tasselled: incised ornament on the border of the saddle-cloth: rectangular base. PROBABLY SIXTH CENTURY. H. 10.5″

150. Plate 33

Model of a saddled horse standing on an oblong base. Buff pottery with wash of white clay and traces of pigment. The saddle and saddle-cloth are bordered with frills: the harness is in relief and ornamented with bosses and tassels: the mane is trimmed and falls over both sides of the neck and the tail is long and tied at the end with a ribbon. T'ANG OR EARLIER. H. 11″

The animal appears to be got up as if for a show.

151. Plate 36

Figure of Yama, God of Death, with dragon head and bear's body, seated on a throne with a bottle-shaped vase under his left fore paw. Red ware coated with white slip except in the mouth and paws. T'ANG OR EARLIER. H. 13.3″

See *Burlington Magazine*, June 1919, p. 237.

152. Plate 47

Model of a wheel-barrow with single wheel in the centre: handles at both ends. Grey pottery, earth-encrusted, with faint impressions of matting on the flat surface. T'ANG OR EARLIER. L. 8″

153.

Model of a wheel-barrow with single wheel in the centre: handles at both ends, one set missing. Similar ware. L. 6.5″

WARES WITH GREEN OR BROWN GLAZE: T'ANG OR EARLIER

154. Plate 68

Urinal in the form of a leather flask with two holes for suspension: red pottery with formal scroll ornament incised and a deep olive-green glaze. Thread-mark on the base.

SIX DYNASTIES. H. 10″

155. Plate 22

Model of a boar sleeping on an oblong rectangular base. Greyish white porcellanous stoneware with olive-brown glaze. Hollow and open beneath. T'ANG OR EARLIER. L. 6″

The glaze is somewhat similar to that of the so-called proto-porcelain. See *The Art of the Chinese Potter*, PLATE 16, Fig. 2.

156. Plate 8

Ink slab [YEN] in form of a tortoise, the shell serving as a cover. Reddish pottery spangled with golden particles (? iridescent remains of glaze). The marking on the back of the tortoise is carefully etched. T'ANG OR EARLIER. L. 4″

A similar object in pottery is figured and described as a "pottery ink slab of Sui or T'ang period" by Asatarô Gotô in the *Kokka*, December 1924.

157. Plate 36

Lamp, boat-shaped, with palmette handle. Reddish buff pottery with brown glaze and patch of yellow inside. Wide flat rim ornamented with dotted rosettes and scrolls in low relief. A hole at the back of the handle communicating with the interior. T'ANG OR EARLIER. L. 5.2″

158. Plate 70

Lower part of an incense-burner of goblet shape with ribbed stem and spreading base folded at the edge. Hard red ware with olive-brown glaze iridescent in parts. The sides are ornamented with eight overlapping leaf-shaped *appliques* moulded with raised lotus flowers, on each of which is a small Buddhist lion. T'ANG OR EARLIER. H. 5.25″

159. Plate 70

Jar of globular form, with grooved mouth-rim designed to receive a cover or upper structure. Red stoneware with dark brown glaze, which stops short of the base. The base is slightly concave and shows thread-marks. Ornamented in applied relief. On the side a crinkled wavy band enclosing rosettes and floral sprays, with similarly crinkled border below. On the shoulder, ornament representing a tiled roof with four sheep-head finials of which three are missing. Small hole in the base. SIX DYNASTIES. H. 8.25″

See *Burlington Magazine*, June 1919, p. 232; and *cf. Serindia*, PLATE 4 (Yo, 01*a*). The animal finials on the shoulders may be compared with those on the roofs of the Wei buildings (Nos. 104 to 110).
Prof. F. Sarre, in *Die Keramik im Euphrat-und-Tigris-Gebiet* (Berlin 1921), has an interesting note on the analogy between this piece and a vase which he illustrates (PLATE 1, Fig. 6) and ascribes to the Sassanian period (third to seventh century A.D.).

160. Plate 10

Vase of slender baluster form with sides moulded in eight lobes: slender neck with wide and drooping foliate lip: spreading base. Hard reddish ware with coating of white slip and green glaze much decayed and exfoliated. T'ANG OR EARLIER. H. 12.5″

The form is apparently borrowed from a Han vase, such as that illustrated under the title *k'uei hua p'ing* (marsh-mallow vase) in the *Hsi ch'ing ku chien.* See *The Art of the Chinese Potter*, PLATE 21, and *Burlington Magazine*, January 1920.

161. Plate 23

Hexagonal vase with ovoid body, narrow neck and spreading foliate lip, two handles with monster heads and an elaborate pedestal attached. The latter is hexagonal with contracted waist and terraced sides, the lower part moulded in leaf forms, and six cloud-scroll feet. Hard buff ware with highly iridescent green glaze on the vase and yellow on the pedestal.

T'ANG OR EARLIER. H. 9.2″

162. Plate 24

Flask with flattened globular body, short straight neck with projecting lip, and spreading base flat beneath: two acanthus handles on the shoulder pierced for a cord. Hard, buff-white pottery with green glaze much decayed. On the sides are heart-shaped panels with moulded designs in relief, namely, a nude boy dancing among foliage scrolls. T'ANG OR EARLIER. H. 6.4″

See *Burlington Magazine*, November 1919.

163. Plate 24

Flask of flattened pear shape, with short neck and slightly spreading mouth: flat base: two acanthus-leaf handles on the shoulders pierced for a cord. Buff pottery with green glaze. The sides are moulded with ornament in low relief in heart-shaped panels with pearl edging and a palmette on top: on each side a platform, enclosed by foliage, on which is a figure dancing between two half hidden figures with upraised hands, and four musicians.

T'ANG OR EARLIER. H. 4.8″

164. Plate 24

Flask with flattened globular body and slightly spreading foot: neck missing: two acanthus-leaf handles on the shoulders pierced for a cord. Buff stoneware with brown glaze. The sides are moulded in relief with a floral scroll in which are piping and dancing figures—a pair of them on each side. T'ANG OR EARLIER. H. 8.3″

See *Burlington Magazine*, November 1919.

The scroll is derived from the vine scroll of the bronze mirrors, but here the foliage and flowers seem to be of the lily species.

165. Plate 24

Flask with flattened globular body, straight neck with projecting lip, and spreading base flat beneath: two handles of degraded acanthus form on the shoulder, pierced for a cord. Reddish stoneware with olive-brown glaze. The sides are moulded with ornament in relief in heart-shaped panels with a border of rings: on each side a phœnix in a formal vine-scroll, and a palmette at the top. T'ANG OR EARLIER. H. 9.2″

See *Burlington Magazine*, November, 1919.

This series of flasks (Nos. 162-165) is remarkable for the Hellenistic influences apparent in the piping and dancing figures among the scrolls of vine or lily. The vine scroll with figures of Maenads, Silenus, etc., is seen on pottery vases found in Greece and Italy and dating from the third century B.C. to the fourth A.D. Several of these vases, together with these and other flasks, are illustrated in an article on "T'ang pottery and its late Classic Affinities," by Hamilton Bell, in the *Burlington Magazine*, October 1914.

The red and buff body and the green and brown glazes of this group suggest a pre-T'ang date, and this would be quite consistent with the peculiarly Hellenistic features of the decoration. The scrolls are based

on the vine scroll pattern so often seen on metal mirrors of Han and post-Han periods. On the other hand the flasks modelled on the pack-saddles of T'ang camels (see Nos. 241 and 278) are similar in form to these. The two incense burners (Nos. 166 and 167) clearly belong to this group.

166. Plate 24

Incense-burner [TING] with globular body, short neck with flat projecting rim, and three feet moulded with monster heads. Reddish stoneware with coating of white slip and a ? green glaze highly iridescent and partly exfoliated. The body is moulded in strong relief with dragons winding through floral scrolls. T'ANG OR EARLIER. D. 4.5″

See *Burlington Magazine*, November 1919.

167. Plate 24

Incense-burner [TING] with bowl-shaped body, straight wide neck, and projecting rim: three feet with monster-masks and two upright rectangular handles with panels containing a design in low relief resembling a ? Sanskrit character. Reddish stoneware with ornament moulded in low relief under a ? brownish lead glaze which is golden with iridescence and partly exfoliated. On the body are dragons in cloud-scrolls and on the neck floral scrolls.

T'ANG OR EARLIER. D. 4.25″

168. Plate 25

Vase, bottle-shaped, with pear-shaped body, hollow foot, tall slender neck, and spreading lip. Red pottery with green glaze, moulded in two sections with bands of elaborate relief ornament taken from a bronze and consisting of archaic dragon designs on a key fret ground and bands of various fret patterns and foliage scrolls. Much iridescence. The neck restored.

T'ANG OR EARLIER. H. 8.8″

The red ware, green glaze, moulded ornament, and refined finish of this vase place it with the group, Nos. 162-167.

169. Plate 23

Bottle, pear-shaped, with tall slender neck slightly spreading at the mouth: shallow base. Buff white stoneware with green glaze frosted with decay and iridescent in places, the body engraved with a close pattern of key fret. T'ANG OR EARLIER. H. 7.5″

See *Chinese Pottery and Porcelain*, PLATE 12; *Burlington Magazine*, January 1920; and *Catalogue Burlington Fine Arts*, 1910, PLATE 7.

170. Plate 64

Bowl, in form of a Buddhist alms-bowl, with globular body and small mouth. Red pottery moulded with fine scrollwork in low relief covered with brown glaze much decayed in places.

T'ANG OR EARLIER. D. 7″

This piece has affinities with Nos. 162-167.

171. Plate 25

Squatting figure of wine-bearer holding a large gourd in his arms. The figure is remarkable for the American-Indian type of face and hair. Hard whitish ware (burnt red in the exposed parts), with glaze coloured black on the hair, and mottled, yellowish-brown elsewhere.

SIX DYNASTIES. H. 12.25″

See *Burlington Magazine*, March 1919; and *Man*, August 1924, where Prof. Seligman figures and discusses this piece in a note entitled "An Amerind Type in China in T'ang Times." The presence of American-Indian types in China is fully recognized by American ethnologists. See also No. 60.

SEPULCHRAL FIGURES, ETC., UNGLAZED OR WITH STRAW-YELLOW GLAZE, AND PIGMENTED: MOSTLY T'ANG DYNASTY (A.D. 618-906)

179. Plate 27

Figure of a lady, with butterfly head-dress, standing. She wears a long robe with V-shaped opening at the neck, short and rather narrow sleeves, high waist bound with a sash the end of which falls in a flap over the folded hands: beneath this robe appears an underskirt which bells out to form a base: the shoes with ornamental toes protrude in front. Soft buff white ware pigmented with black, red, and green; also traces of blue. On the border of the over-robe is a scroll pattern in red and the under-robe is striped with red and green. The hair is black. There are three small holes above her hands for the stems of some indeterminate objects.
The figure is singularly graceful and the beautiful face has a subtle smile reminiscent of some of the Northern Wei sculptures. T'ANG OR EARLIER. H. 44.5″

180. Plate 28

Figure of a tall slender lady, standing, with high coiled head-dress. She wears a short jacket with collar and projecting shoulder-pieces, and a scarf hanging over her left arm: long robe belling out round the feet which protrude in front and have shoes with wide turned-up toes. Soft pinkish-white ware painted in red and black pigments. T'ANG OR SLIGHTLY EARLIER. H. 14.3″

See *Burlington Magazine*, June 1919, p. 237.

181. Plate 28

Figure of a lady standing with a small bag in her right hand. Elaborate costume with high "Elizabethan" collar, projecting shoulder-pieces, frills on the upper arm, and long sleeves: high waist with belt and buckle: pointed leaf-shaped pan in front of the dress with streamers at the lower end: wide under-robe belling out round the feet which protrude in front and have shoes with wide turned-up toes: high head-dress with two peaks. Soft pinkish-white ware painted in red and black pigments with traces of blue and gold.

T'ANG OR SLIGHTLY EARLIER. H. 14.1″

182. Plate 28

Figure of a lady similarly dressed. H. 14.5″

See *Burlington Magazine*, June 1919, and *Chinese Pottery and Porcelain*, PLATE 7.

The ornamental shoe-toes, which seem to have been fashionable with the T'ang ladies, are well illustrated in the *Toyei Shuko*, PLATE 111, from the famous eighth-century Nara collection. Here the toes are drawn in obvious likeness to a lotus bud half open.

183. Plate 28

Figure of a lady standing: high double-peaked head-dress: long robe open at the neck and scarf thrown over shoulders and falling down the front of the dress over the hands which are clasped. Pinkish-white ware with traces of red and black pigments. T'ANG. H. 10″

Cf. Catalogue Burlington Fine Arts, 1910, PLATE 3.

184. Plate 28

Figure of a lady standing with hands clasped in her sleeves in front: long robe with open neck and scarf over her shoulders and falling down under her arms on either side: turban head-dress. Soft white ware with traces of glaze and pigment. T'ANG. H. 8″

185.

Figure of a lady: same model.

186.

Figure of a lady: same model.

187. Plate 44

Figure of a lady, seated in an attitude of grief: the hair done in a coil on top of the head. Soft white plaster-like ware with traces of pigment: hollow beneath. T'ANG. H. 6.4″

188.

Figure of a female attendant standing with hands folded in her sleeves in front: peaked head-dress: long robe open at the neck, with high waist and sash tied about the hips with a knot in front. Soft white ware with remains of glaze and pigment. T'ANG. H. 7.5″

189.

Figure of an attendant with double-peaked courtier's hat, long robe with V-shaped opening at the neck, large sleeves, and hands folded in front. Hard white ware with straw-yellow glaze. T'ANG. H. 7.5″

190. Plate 29

Figure of a lady on horseback riding astride: turban head-dress: long robe open at the neck; and right arm hanging down and draped in the sleeve. Pinkish-white ware with remains of straw-yellow glaze and pigment. T'ANG. H. 9.6″

Cf. Catalogue Burlington Fine Arts, 1910, PLATE 4.

191. Plate 29

Figure of a girl on horseback riding astride and wearing a sun helmet, her hair bound with a ribbon which hangs down her back: short jacket open at the neck and skirt below it. Flat rectangular base. Pinkish-white ware with straw-yellow glaze and traces of pigment. T'ANG. H. 10.3″

192.

Figure of a girl on horseback: same model.

193. Plate 29

Figure of a girl on horseback, leaning back in her saddle and riding astride: her hair dressed in a knot behind. Soft white ware with traces of pigment. Flat rectangular base. T'ANG. H. 11.3″

194. Plate 28

Figure of ? an actor posing with outstretched arms and feet planted in the attitude of a skater: cap with peak at the back, long coat with deep V-shaped opening in front and short sleeves, trousers, and boots. Soft white ware pigmented with red. Oblong wooden stand. T'ANG. H. 13.2″

195. Plate 28

Figure of an actor posing in Western Asiatic make up, with aquiline nose, moustache, and beard. He wears a cap with peak at the back, a tail coat with deep V-shaped opening at the neck disclosing an undergarment, and long trousers. Pinkish-white ware with remains of pigment. Flat base. *Cf.* No. 297. T'ANG. H. 14.1″

196. Plate 35

Figure of a pedlar with a pack strapped on his back and a jug in his left hand. He wears a Chinese hat with peak at the back, and frock coat with V-shaped opening at the neck and lappets, a belt, and trousers: but his features are Semitic and he has a beard. Flat lozenge-shaped base. Soft white ware pigmented with black, red, and green. T'ANG. H. 10″

See *The Art of the Chinese Potter*, PLATE 17.

197. Plate 35

Dancing figure of a curly-headed youth, half draped and wearing bracelets, anklets, and necklace. White ware with drapery coloured with red pigment and the flesh parts black: traces of gilding on the jewellery. T'ANG. H. 10.6″

Flat base of grey pottery, added.

Two curly-headed figures of somewhat similar type were illustrated and described by C. M. Bowra in the *Burlington Magazine*, August 1921: it was suggested that they were Greek types. Dr. Salmony (*Chinesische Plastik*, Fig. 75) illustrates another as a "Central Asiatic." There is nothing improbable in a Greek type in Central Asia.

198, 199. Plate 30

Two figures of dancing girls with gracefully swaying bodies and arms waving their long sleeves: long robes and head-dresses with two side peaks. Reddish pottery with wash of white slip and traces of pigment. T'ANG. H. 9.5″

200. Plate 30

Figure of a dancing girl with long robe, scarf over left shoulder and tied on the right hip, and long sleeves which are waved in the dance: butterfly head-dress. Buff white ware with traces of pigment. T'ANG. H. 10.1″

201, 202, 203. Plate 30

Three kneeling figures of female musicians, one playing a reed-organ, another a "mandolin," and the third probably a flute (but the instrument is missing): their hair is done up in a coiled head-dress, and they wear long robes with necks open and scarves thrown over the shoulders: square bases, hollow beneath. Hard white ware with straw-yellow glaze. T'ANG. H. 5.75″

See *Chinese Pottery and Porcelain*, PLATE 6.

204, 205, 206. Plate 30

Three kneeling figures of ladies with musical instruments: one has a rattle, another a cymbal, and the third a gong. They wear flowing robes and have their hair dressed in two side peaks. White ware pigmented. Square bases, hollow beneath. T'ANG. H. 7.1″

207. Plate 28

Figure of a mounted musician playing on a reed-organ: high head-dress and wide-sleeved robe with V-shaped opening at the neck. Flat rectangular base. Pinkish-white ware with straw-yellow glaze and traces of pigment. T'ANG. H. 10.3″

208. Plate 28

Figure of an attendant wearing hooded cap and long coat with V-shaped opening at the neck and lappets: the hands appear to have gripped the end of a pole (perhaps the shaft of a banner) and there is a hole into which this might have been inserted. Soft white ware with traces of straw-coloured glaze. T'ANG. H. 7.9″

Exhibited at the Manchester City Art Gallery, 1913.

209. Plate 29

Figure of a man on horseback with hands raised as if to hold a musical instrument: high head-dress and robe with wide sleeves. Pinkish-white ware with pale straw-yellow glaze and traces of pigment. Flat rectangular base. T'ANG. H. 10.2″

210. Plate 29

Figure of a mounted archer with bow-case and quiver slung on either side: peaked cap and loose robe with V-shaped opening at the neck. Buff-white ware with remains of straw-yellow glaze: the head of the rider and saddle unglazed: harness and other parts painted in pigment. T'ANG. H. 10.2″

Exhibited at the Manchester City Art Gallery, 1913.

211.

Figure of a horseman wearing a hooded cap with two fillets falling down in front, long coat with narrow sleeves, and V-shaped opening at the neck with lappets. He is turned to the left, and there is a hole in his closed left hand for the shaft of some implement and another hole in his left thigh. Soft pinkish-white ware with pale straw-yellow glaze, and remains of black pigment. Flat rectangular base. T'ANG. H. 10″

212. Plate 29

Figure of a horseman: same model. The pigmentation is better preserved.

213. Plate 29

Figure of a mounted warrior, with helmet and camail, body armour reaching below the knees, trousers and boots. The horse is caparisoned with head and body coverings of ? leather: the body-covering is frilled at the edge. In his right hand he holds a pennoned lance (restored) which rests in a step by his right boot. Pinkish-white ware with straw-yellow glaze and traces of pigment. Flat rectangular base. T'ANG. H. 9.6″

Curiously like a Crusader. See *Catalogue Burlington Fine Arts*, 1910, PLATE 4.

214. Plate 32

Figure of a guard wearing peaked helmet with camail, body armour with dragon shoulder-pieces, lion's head at the neck and two round plates with masks on the breasts: long trousers tied at the ankles: octagonal base. Buff-white ware with straw-yellow glaze. T'ANG. H. 14.25″

215. Plate 32

Standing figure of a warrior cased in rich armour with dragon shoulder-plates and the stump of a sword in right hand. Soft white pottery. Flat oblong base. T'ANG. H. 25″

Cf. Laufer, *Chinese Clay Figures*, PLATE 57. He draws attention to the sheet armour with "plastron and dossière . . . each consisting of two halves joined in the middle and connected by leather straps running over the shoulders."

216. Plate 32

Figure of a warrior standing on a square base. He is dressed in rich armour with dragon ornaments on shoulders, stomach, and knees, and helmet of bird design. His right hand rests on his hip and the left, which has held a ? spear, is raised. Hard buff ware with yellow glaze and traces of pigment. T'ANG. H. 23.25″

217.

Figure of an armed guard with helmet and camail. Soft white ware with pale straw-yellow glaze, mostly exfoliated. T'ANG. H. 14.3″

218. Plate 28

Figure of a priest with "cowl" and cloak, standing with hands clasped on his breast. Pinkish-white ware with pale straw-yellow glaze, mostly perished. T'ANG. H. 8″

Exhibited at the Manchester City Art Gallery, 1913.

219. Plate 34

Head of a figure with aquiline nose and peaked cap. Buff-white pottery. T'ANG. H. 4″

220. Plate 20

Figure of a stately personage in rich robes and elaborate head-dress, standing, with folded hands, on a rock-pedestal. Soft white ware richly pigmented in black, red, and green. The robe has a cape with high collar and V-shaped opening at the neck, long sleeves and frilled ends from which the shoes emerge with ornamental toes turned up. T'ANG. H. 41″

See *The Art of the Chinese Potter*, PLATE 8.

221.

Figure of a seneschal standing with hands folded on the breast, and wearing a courtier's cap: low drum-shaped base. Soft buff-white ware with traces of straw-coloured glaze. T'ANG. H. 17″

This figure has a general likeness to No. 271.

222. Plate 32

Figure of an attendant, standing with hands folded in front: robe with V-shaped opening at the neck and long sleeves. Soft white ware with brocade patterns and other details painted in red, black, green, and blue pigments. T'ANG. H. 21.75″

223. Plate 28

Figure of an attendant standing on an axe-shaped base, and holding a tray with dish of fruit. Her hair is dressed in a knob on top of the head and she wears a narrow-sleeved jacket with buttons in front and a flowing robe tied at the waist with a cord which hangs down in a knot. Buff pottery with wash of white slip: traces of black and red pigments on the upper part: the robe from the waist downwards glazed and mottled with green. T'ANG. H. 9.25″

See *Chinese Pottery and Porcelain*, PLATE 6, Fig. 3.

224. Plate 28

Figure of an attendant with conical cap, flattened at the sides: the hands clasped on the breast: square flat base. Buff-white ware, with traces of pigment. T'ANG. H. 9.75″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 3.

225. Plate 44

Figure of a lady standing on a flat rectangular base. She wears a long robe with low waist and flat sleeves which cover her hands: the hair dressed in a double coil in front. Soft red pottery coated with white slip with touches of pigment on the features. T'ANG OR EARLIER. H. 14.5″

226. Plate 35

Figure of an attendant wearing a hooded cap, long coat with deep V-shaped opening at the neck, trousers, and high boots. In both hands there is a hole for some implement. White pottery with warm white glaze, crazed all over. Oval base. TENTH CENTURY. H. 10.7″

From Honanfu.

227. Plate 35

Figure of an attendant wearing a cap with two fillets at the back, long coat with high collar, deep opening in front and long tails at the back, and trousers: the right hand covered with the sleeve. Similar ware. H. 10.3″

From Honanfu.

228. Plate 44

Seated figure of Buddha with right hand on knee and left hand in his lap with first and fourth fingers extended: robe open on the chest and right arm bare. Glass jewel (*urna*) let into the forehead. Light buff pottery. ? T'ANG. H. 12.2″

Wooden stand fitted on top of a Ming porcelain lotus pedestal, which is glazed turquoise and violet aubergine with yellow inside.

229. Plate 35

Figure of an Arhat seated on a rock and clasping his left knee which is raised. Greyish-buff ware finely modelled with remains of yellowish glaze apparently covering a white slip.

PROBABLY NINTH CENTURY. H. 6.75″

230. Plate 32

Figure of an Earth-spirit [T'U KUAI] with human head and horn-like projection on top, and bull's body with three fin-like projections down the spine: flame scrolls on the shoulders. Soft white ware with remains of straw-yellow glaze and pigment. T'ANG. H. 12″

See *Burlington Magazine*, June 1919.

231. Plate 32

Figure of an Earth-spirit [T'U KUAI] with bull's body and legs, a ferocious human head with spirally twisted horn on top and two wing-like ears: wings on the shoulders: seated on a flat base. Pinkish-white pottery with remains of pigmentation. T'ANG. H. 18.6″

See *Burlington Magazine*, June 1919, and *Catalogue Burlington Fine Arts*, 1910, PLATE 10.

232.

Figure of an Earth-spirit [T'U KUAI] with body of a bull and human head with large ears and a single horn: wings roughly modelled. Red ware with white slip dressing: hollow and open beneath. T'ANG. H. 10″

233. Plate 32

Model of a prancing horse with saddle and pleated saddle-cloth: the tail bobbed and the mane flattened down on one side of the neck. Soft white ware with traces of red pigment. Flat oblong base. T'ANG. H. 21″

234. Plate 32

Model of a prancing horse, saddled: a hole for the tail and a groove for the mane. White ware pigmented with red. T'ANG. H. 22.1″

235. Plate 32

Model of a saddled horse standing on a rectangular base. White ware with pale straw-coloured glaze and details in pigment. The saddle-cloth is unglazed and pigmented: the bit and bridle are in relief with a bell or tassel under the mouth. T'ANG. H. 12.5″

236. Plate 32

Model of a prancing horse with saddle and pleated saddle-cloth: the harness in relief and ornamented with square plates and tassels. Soft white pottery with remains of red and black pigments: the saddle red. Rectangular flat base. T'ANG. H. 20″

The eighth-century collection at Nara includes examples of horse harness showing plates and pendants of the kind seen on the T'ang sepulchral horses: see *Toyei Shuko*, PLATE 196.

237. Plate 32

Model of a prancing horse, saddled: bobbed tail and groove for mane. Soft white ware with traces of pigment. Flat oblong base. T'ANG. H. 22.3″

238.

Model of a prancing horse with saddle and saddle-cloth with flowing ends. Soft white pottery with pale straw-coloured glaze much perished. The mane is plastered down on the left side of the neck and the tail is bobbed. There are remains of black pigment on the saddle, etc., and the harness has been traced in black with tassels in relief and a rosette on the rump. Flat rectangular base. T'ANG. H. 16.25″

Exhibited at the Manchester City Art Gallery, 1913.

239. Plate 33

Another of the same model.

240. Plate 32

Model of a prancing horse with saddle and saddle-cloth with flowing ends, similar in detail to No. 238. H. 16.5″

The prancing horse with flowing saddle-cloth appears on the base of a stone votive *stele* dated 525: see O. Siren, *Chinese Sculpture*, PLATE 151.

241. Plate 33

Model of a Bactrian camel standing on an oblong base, loaded with a pack on which are slung a flask and a bird and hare on either side, and a rolled cover. Soft white ware with neutral glaze much exfoliated: the harness and other details are painted with black pigment and there are remains of a black (ogre) design on the pack. T'ANG. H. 13.5″

See *Burlington Magazine*, July 1919, and *Catalogue Burlington Fine Arts*, 1910, PLATE 4.

242. Plate 33

Model of a two-humped camel. Reddish ware with dressing of white slip and painting in black and red pigments. The saddle is depicted on one side. Hollow and open beneath: flat rectangular base. T'ANG. H. 12″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 3.

Cf. No. 125, on which the pigmented designs also appear only on one side, as though the figure was intended to be placed against a wall.

243. Plate 72

Toy figure of a duck, the feathers tooled. Buff pottery with wash of white clay. T'ANG. H. 2.75″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 2.

244. Plate 34

Model of a goose, the feathers lightly tooled: hollow base. White plaster-like ware with pale yellowish glaze minutely crazed. T'ANG. H. 8.25″

245. Plate 34

Figure of a duck standing on a plain circular base. Soft white ware with pale straw-coloured glaze much perished, and traces of black pigment. T'ANG. H. 3.75″

246. Plate 72

Toy rattle in the form of a toad, the skin rough with warts. Grey pottery. ? T'ANG. L. 3.25″

247. Plate 72

Toy rattle, circular. Both faces convex and ornamented in relief with the outline of some animal, perhaps a toad, the surface rough with small warts: hole at the mouth for suspension. Grey pottery. ? T'ANG. D. 3″

248. Plate 53

Ornament in the form of a butterfly stamped out of soft white clay. T'ANG. L. 1.6″

249. Plate 36

Figure of an ape, seated: right arm and leg missing. Soft white plaster-like ware with traces of red and black pigments. T'ANG. H. 7.4″

See A. Salmony, *Chinesische Plastik*, Fig. 80.

250. Plate 69

Model of a dog seated, hollow and open in front. White plaster-like ware with pale straw-yellow glaze: the collar incised. T'ANG. H. 4.25″

251.

Model of a dog sleeping curled up on a rounded base, hollow beneath. Hard grey pottery encrusted with earth. T'ANG. L. 4.15″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 2.

252. Plate 34

Model of a boar crouching: white plaster-like ware with neutral glaze decayed and iridescent in places: traces of pigment. T'ANG. L. 5.5″

253.

Model of an ox standing on a flat rectangular base: harness on head and hind quarters with palmettes at the ends of the straps: hollow and open beneath. White plaster-like ware with straw-coloured glaze. Traces of black pigment. T'ANG. L. 9.75″

254. Plate 34

Model of an ox, similar but without base. The glaze perished. L. 9.75″

Exhibited at the Manchester City Art Gallery, 1913.

255. Plate 34

Whistle in the form of an ox head with holes in the eyes and on top of the head. Buff pottery with wash of white slip and details in red pigment. T'ANG. L. 2.7″

256. Plate 22

Model of an ox reclining on a square base. Soft red pottery with remains of a white slip coating: hollow beneath. T'ANG OR EARLIER. L. 8.75″

See A. Salmony, *Chinesische Plastik*, Fig. 79.

257. Plate 34

Model of a two-wheeled farm cart, drawn by an ox, on a rectangular stand. Red pottery with wash of white slip: traces of glaze on the wheels. T'ANG. TOTAL L. 17″

258.

Model of a swaddled baby. Buff porcellanous ware with creamy glaze. SUNG. L. 3.4″

With the cart (No. 257).

259.

Whistle in form of a bird. Buff ware with glaze mottled with brown on the back. T'ANG. L. 1.5″

260. Plate 8

Bell of red pottery with wash of white clay: globular with slit below and handle with hole for suspension above: ornamented with incised rings and tassels. H. 3″

261.

Another, similar, but plain. H. 1.75″

262.

Bell of similar form with loop handle and band of impressed checker pattern: black glaze above and yellow glaze below. H. 2.6″

263, 263*a*.

Two bells of similar form of hard white ware with band of checker pattern impressed: red clay tops with holes added. D. 1.25″

Sir Aurel Stein (*Serindia*, PLATE 7) figures a bronze bell of similar form found at Nan Hu, in Chinese Turkestan, a site occupied down to the Sung period but chiefly in the T'ang.

264. Plate 36

Roof finial in form of a boldly sculptured dragon head: grey pottery with dressing of white slip and traces of red pigment. L. 12.6″

Said to have been excavated at Küluhsien, in Southern Chihli, which was destroyed in A.D. 1108.

265. Plate 36

Roof finial in form of a well modelled dragon head with open mouth. Buff pottery with remains of green glaze. H. 9″

Said to have come from Küluhsien.

266. Plate 36

Figure of a tiger standing alert. Red pottery with wash of white clay and remains of a brownish-yellow glaze. L. 11″

Said to have come from Küluhsien, and doubtless a roof ornament.

SEPULCHRAL FIGURES WITH COLOURED GLAZE

Thirteen figures (Nos. 270 to 282) from the tomb of "the late Chancellor Liu," whose literary name was T'ing-hsün and who died in A.D. 728 (*see* Burlington Magazine, *January* 1921). *They are of soft pinkish-white ware with neutral glaze coloured with green and brownish yellow. The flesh parts of the figures are unglazed and show traces of pigment.*

270. Plate 37

Standing figure of a dignified personage with mitre-shaped head-dress with two curled feather-like ornaments on top and a flying bird in relief in front: long robe with wide sleeves, raised collar with V-shaped opening, and frilled border at the bottom: the hands crossed on the breast over the handle of some object (probably a *kuei* sceptre) which in now missing. Breast- and back-plate fastened with shoulder-straps: high rock base. Green cloak with mottled white and yellow border: mottled breastplate. H. 42″

271. Plate 42

Standing figure of a similar personage with head-dress with cloven peak: similar dress without breast- and back-plates: wide-toed shoes. H. 41.5″

Professor Pelliot regards these figures as representing "personages in popular Chinese mythology" (see *Notes sur l'Histoire de la Céramique Chinoise* par Paul Pelliot, *T'oung Pao*, 2e Sèrie, vol. xxii, 1923, p. 4). On the other hand they seem to be analogous to the civil and military ministers in stone which stand in the avenues of figures leading up to royal tombs (see Chavannes, *op. cit.*, plates 296, 300 to 304, etc.).

272. Plate 38

Figure of a Lokapala, Guardian of one of the quarters of the Buddhist Heaven—represented as a fierce warrior encased in rich armour and standing in an attitude of triumph on a crouching bull. H. 43″

273.

Figure of a Lokapala, similar except for small differences in the head-dress, etc. H. 43″

See *Burlington Magazine*, January 1921.

274. Plate 38

Figure of an "Earth-spirit" with leonine head with horns and a flame-like erection on the top: the mane is represented by a pair of many-pointed projections at the back of the head, and there are wings on the shoulders and fin-like excrescences at the back of the forelegs. The legs are those of a bull, and there is a jagged projection down the spine. H. 37.6″

The term earth-spirit [T'U KUAI] is more correctly applied to these figures when they have human faces.

275. Plate 42

Figure of an Earth-spirit [T'U KUAI] with similar body, but ferocious human face with small horns on the forehead and a large single horn on top of the head, behind which is a flame-like erection. The colouring of these figures is shown in the illustrations. H. 37.75″

Nos. 271 to 275 stand on high pedestals moulded to represent rocks.

276. Plate 42

Model of a horse standing, unharnessed, on a flat oblong base: coloured brownish yellow except on the head: a hole for the tail and a groove for the mane. Hollow and open beneath. H. 31.5″

277. Plate 39

Model of a horse, similar but yellowish white with a few splashes and streaks of green.

278. Plate 40

Model of a two-humped Bactrian camel with pack saddle: standing on a flat lozenge-shaped base. The pack is ornamented on both sides with a monster's head in relief and beside it are a rolled cover, a side of bacon, a ewer, a flask with moulded reliefs on the body and two acanthus leaf loop-handles, and two birds. H. 33″

With the form of the ewer and flasks, *cf.* Nos. 162-165.

279. Plate 41

Model of a camel standing, without pack: similar pose of head but with the colouring counter-changed throughout: flat oblong base. H. 33.75″

280. Plate 39

Figure of a groom with hands raised as if holding a leading rein, an apron with two flaps in front, but rolled up behind, and covering a coat which reaches to the knees: deep V-shaped opening at the neck with lappets. The coat is yellow with green collar. The hair is dressed like a wig with parting in the middle and a roll round the back of the head. Flat quadrangular base clipped at the corners. H. 19″

281. Plate 41

Figure of a groom: similar, on rectangular base. H. 18.5″

See *Burlington Magazine*, January 1921.

282. Plate 42

Figure of a groom with plain green coat and no apron: flat octagonal base. H. 19.5″

283. Plate 43

Figure of a Lokapala, a fully armed warrior with conical helmet, standing on a recumbent bull. White ware with cream-white glaze with washes and mottling of green and brownish yellow: the head and hands unglazed: pigment on the face. The attitude is that of an archer who has just released his bow string. Rock base. EIGHTH CENTURY. H. 30.75″

284. Plate 32

Figure of a Lokapala, a fully armed warrior, standing in attitude of triumph on a recumbent bull: on his helmet is a ? peacock crest with outspread wings: square flat base. White ware with remains of mottled green and brownish-yellow glaze, much perished: the head, face, and hands unglazed. EIGHTH CENTURY. H. 32.25″

285. Plate 42

Figure of a warrior, probably a Lokapala, standing on a flat, shaped base: he is dressed in rich armour with dragon shoulder-plates: plumed head-dress. White ware with neutral glaze, coloured with washes and mottlings of green and brownish yellow: the head and hands unglazed. EIGHTH CENTURY. H. 36″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 14.

286. Plate 42

Standing figure of a warrior with armour over a long flowing robe: helmet with pagoda knob on top. White ware; the head unglazed and pigmented: the rest covered with neutral glaze coloured with washes of green splashed with brownish yellow. Rock base mottled with green and yellow.

EIGHTH CENTURY. H. 28″

287.

Figure of a seneschal with flowing robes and long sleeves, courtier's head-dress, and shoes with wide turned-up toes: the hands are clasped on the breast and seem to have held a *kuei* or courtier's tablet. Soft white ware with transparent glaze coloured with washes of brownish yellow and splashes of mottled green. The face and hands are unglazed and pigmented, and the robe has an unglazed border painted with scroll-work in pigment. Rock base.

EIGHTH CENTURY. H. 29.5″

This figure has a general likeness to No. 271.

288. Plate 29

Figure of a man on horseback (?a drummer): peaked cap and long loose robe. White ware with warm white glaze on the horse and green glaze on the man's robe. The man's head and the saddle are unglazed and pigmented.

T'ANG. H. 14.5″

289. Plate 29

Figure of a lady on horseback, riding astride: the hair dressed in a double knot on top of the head: long robe open at the neck and high waist. Flat rectangular base. Pinkish-white ware with yellow glaze on the horse, and green, yellow, and white on the lady's robe. The head of the lady and the saddle are unglazed and pigmented, and the harness is traced in black pigment.

T'ANG. H. 15.2″

290. Plate 29

Figure of a lady on horseback with right hand raised: hair dressed in a knot on top of her head: robe with V-shaped opening at the neck and lappets. Soft white ware with pale yellowish glaze much decayed: the robe coloured green and yellow: the head and saddle unglazed and pigmented. Flat rectangular base.

T'ANG. H. 14.5″

291. Plate 26

Figure of a lady seated on an hour-glass-shaped stool, and holding a ?lotus flower in right hand. Her hair is dressed in a chignon behind and a knob on top: she wears a long robe open at the neck, with a scarf thrown over her shoulders, falling down in front and caught up in her left hand: her right foot is raised and her left, which emerges from the bottom of her robe, is cased in an elaborate, high-toed shoe. Pinkish-white ware with glaze coloured with green and brownish yellow: parts of the robe and the throne are mottled, but the green areas of glaze have mostly perished. The head is unglazed and pigmented. Square base.

T'ANG. H. 15.1″

The shape of the stool may be compared with that of the drum-shaped object (made of pottery with green glaze splashed with yellow) in the famous collection deposited in the Shoso-in at Nara in the eighth century: see *Toyei Shuko*, PLATE 156.

Cf. The Art of the Chinese Potter, PLATE 9.

292. Plate 26

Figure of a lady seated on a low stool. Her hair is coiled with a double peak on top of her head: she wears a long robe with deep opening at the neck and a scarf thrown over her left shoulder, caught up in front on her left hand and pushed back from the right shoulder by her right hand: shoes with turned-up toes which protrude from the bottom of her dress. Pinkish-white ware with glaze coloured green and brownish yellow: the head is unglazed and

pigmented. The seat, which is contracted in the middle in hour-glass fashion, is indented like rockery. The glaze on the lower parts is much decayed. Octagonal base.

EIGHTH CENTURY. H. 12.7″

The sitting posture of these fine figures suggests that they represented the wife of the departed or some other person of importance: the majority of female grave figures are standing in an attitude of deference.

293. Plate 44

Lower part of a figure of a lady seated on an hour-glass-shaped stool: long flowing robe from which a wide-toed shoe emerges in front: the left hand and part of the forearm are seen, but the rest of the figure above the waist is lost. Soft white ware with glaze coloured with green and brownish yellow. The robe is decorated in stripes with raised edges, alternately green and yellow and flowered with "plum-blossom" ornaments composed of four small raised rings. The stool is moulded in relief with acanthus design, the ground diapered with raised rings: it is coloured yellow, except for the edge of the seat which is white mottled with green.

T'ANG. H. 7″

An exquisite fragment.

A robe with similar ornament appears in an early eighth-century painting on silk (Stein Collection), illustrated in the *Burlington Magazine*, June 1925, p. 270.

294. Plate 44

Figure of a lady with long robe open at the neck, and scarf on her shoulders and falling over her clasped hands in front: hair dressed in a chignon at the back and in a butterfly knot on top. Soft white ware with glaze coloured yellow and green on the robes: the head unglazed and pigmented. T'ANG. H. 12″

Exhibited at the Manchester City Art Gallery, 1913.

295. Plate 32

Figure of a lady standing: conical head-dress, long robe, open at the neck, and scarf on shoulders and falling down the front of the dress over the hands which are clasped. Pinkish-white ware with glaze on the robe coloured green above and brownish yellow below: the head unglazed and pigmented. T'ANG. H. 10.5″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 5.

296. Plate 28

Figure of a female attendant with hands clasped on her breast: hair dressed in a chignon at the back with a butterfly knot on top: long robe girdled at the hips. Soft white ware: the head unglazed and pigmented: the robes glazed green. Square base. T'ANG. H. 10.1″

297. Plate 44

Figure of Western Asiatic type, with aquiline nose, moustache, and beard: high peaked hat: coat with narrow sleeves, V-shaped opening at the neck with lappets, and long tails at the back: long trousers. Soft white ware with straw-yellow glaze coloured on the coat with deep yellow and mottled green: the head unglazed and showing traces of pigment. Right hand raised and pierced to hold some implement. Small flat base. T'ANG. H. 19″

298. Plate 44

Similar figure with right hand held above the shoulder in an attitude of striking. H. 19.3″

Cf. No. 195.

299. Plate 45

Model of a saddled horse standing on a flat octagonal base: a hole for the tail and a groove for the mane. White pottery with brownish-yellow glaze, except on the front of the head which is white streaked with yellow: the saddle unglazed. EIGHTH CENTURY. H. 21.25″

300.

Model of a saddled horse standing on an octagonal base. White ware with neutral glaze splashed with brownish yellow on the front of the head: the saddle unglazed. T'ANG. H. 21.5′

The same model as No. 299.

301. Plate 45

Model of a saddled horse standing, the feet missing. Powerfully modelled in white ware, with pale straw-yellow glaze coloured brownish yellow on the mane and on the top of the head. The harness, hung with pendent ornaments, is in relief: and the saddle is unglazed and was probably pigmented. T'ANG. L. 13.75″

302. Plate 33

Model of a saddled horse standing on a flat quadrangular base: docked tail and mane: the harness in low relief ornamented with plates and pendants. White ware with pale straw-yellow glaze coloured on the reliefs with green and brownish yellow. T'ANG. H. 19.7″

303. Plate 46

Model of a saddled horse standing on a flat rectangular base. Soft white pottery with neutral glaze splashed with blue. The head harness is modelled in relief with plum-blossom ornaments on the straps and a palmette between the eyes. T'ANG. H. 11.5″

See *The Art of the Chinese Potter*, PLATE 22.

304. Plate 31

Model of a Bactrian camel standing on a flat quadrangular base, with rider seated on a saddle-cloth between the humps. White ware with glaze coloured brownish yellow and green. The hair of the camel is indicated by rough casting: the saddle-cloth is mottled with colour and has a frilled edge. The rider wears a peaked Tartar cap, a long coat with lapels at the neck, and top boots. EIGHTH CENTURY. H. 28.75″

See A. L. Hetherington, *The Early Ceramic Wares of China*, FRONTISPIECE.

305. Plate 42

Figure of an "Earth-spirit" seated on a rock base. Lion-like body and head, but with a pair of horns and hair rising in a flame-like projection behind them: small wings on the shoulders: and cloven hoofs. Soft white ware with transparent glaze coloured with washes of brownish-yellow and mottled green. The head and breast unglazed and showing traces of pigmented designs. EIGHTH CENTURY. H. 25.25″

These fantastic creatures evidently derive some of their characteristics from the winged gryphon-lion of ancient Iranian art: *cf.* the bronze Bactrian lion figured in *Ars Asiatica*, vol. vi (*L'Art Asiatique au British Museum*), PLATE 13.

306. Plate 54

Figure of a lion seated on a rounded base, hollow and open beneath. White plaster-like ware with glaze mottled and streaked with green and brownish yellow. T'ANG. H. 6.25″

307. Plate 54

Figure of a lion standing on a ring base with head turned to left, hollow and open beneath with hole in the neck. Similar ware but with touches of blue. H. 3.15″

308. Plate 54

Figure of a lion standing on an oblong base, hollow and open beneath. Hard buff ware with coloured glaze, the body yellow, the mane and tail green, and the head mottled.

T'ANG. H. 4.75″

SEPULCHRAL FIGURES WITH COLOURED GLAZE

309. Plate 22

Model of a draught ox of pinkish-white clay with neutral glaze coloured green over large areas: the head harness modelled in low relief and pigmented with black. T'ANG. L. 10.5″

310. Plate 54

Model of a three-legged toad, on a flat triangular base. Pinkish-buff pottery with brownish-yellow glaze streaked with green over a white slip. T'ANG. L. 5.25″

The three-legged toad is the familiar of the Taoist Hou Hsien-shêng, and also of Liu Hai who lives in the moon.

311. Plate 72

Figure of Pu-tai Ho Shang seated. Hard buff pottery with traces of slip and ?brownish-yellow glaze. T'ANG OR LATER. H. 2.5″

T'ANG VASES, ETC.: MOSTLY WITH COLOURED GLAZE

320. Plate 47

Model of a stove with round boiler hole in which is a pot: shield in front with high pyramidal top: stoke-hole enclosed by a pointed arch and a border of studs, with flame ornament in relief above it. White plaster-like ware with straw-yellow glaze. T'ANG. H. 4.7″

321. Plate 47

Tazza with flat round dish with low sides spreading at the lip and tall foot belling out at the base. Buff-white stoneware with yellowish-white glaze, crazed and stained a brownish tint. Concentric wheel-rings incised in the bowl. T'ANG. H. 3.4″

322. Plate 53

Cup with globular body and contracted mouth: flat base: ring handle attached with an ornamental pad. Buff-white porcellanous ware with glaze of faint greenish tinge and much crazed, which stops in an irregular line short of the base: spiral finish inside. T'ANG. H. 2.4″

323. Plate 48

Funeral amphora with ovoid body, flat base, tall slender neck with cup-shaped mouth, two upright handles ending in heads of dragons which are biting the rim: at the base of each handle is a monster-mask in applied relief. Hard white ware with neutral glaze ending in sweeping curves some inches short of the base. T'ANG. H. 15″

324.

Funeral amphora with ovoid body, slender neck and cup-shaped mouth, and two high scroll handles formed of double strands of clay with studs and ending in dragon heads biting the rim. Hard buff-white ware with wash of greenish-white glaze minutely crazed, ending in a wavy line short of the base. Flat base trimmed at the edge. T'ANG. H. 13.4″

325. Plate 48

Funeral amphora of similar form, with ribbed neck and ornament in applied relief on the shoulder, namely, two circular pads beneath the handles stamped with formal floral designs and two palmettes. The glaze is of a more yellowish cast. T'ANG. H. 15.4″

In addition to the Hellenistic feeling in the shape of these vases and their high handles, the classical "honeysuckle" pattern appears in the pads of ornament on this piece. See *Burlington Magazine*, April 1920.

326. Plate 66

Funeral amphora of similar form: with glaze on the upper parts mottled with blue, brown, and yellow. T'ANG. H. 11.4″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 8.

327.

Funeral amphora, similar: the glaze mottled with green and yellow. T'ANG. H. 11.4″

328. Plate 49

Bottle with slender ovoid body and tall narrow neck with spreading lip: flat base trimmed at the edge. Buff-white porcellanous ware with neutral glaze streaked with green and amber.

T'ANG. H. 9.7″

See *Burlington Magazine*, November 1919.

329. Plate 66

Jug with ovoid body, slender neck, and cup-shaped mouth: high double-strand handle with studs and roughly modelled dragon head where it joins the rim: two loop handles and a pointed boss of clay on the neck: flat base with trimmed edge. Buff stoneware with neutral glaze stopping in a wavy line short of the base and mottled with brownish yellow and green.

T'ANG. H. 7.5″

330. Plate 50

Ewer with globular body, narrow neck, and three-lobed mouth with lip spout in front and handle attached to the back: spreading foot, flat underneath. Hard pinkish-white ware with neutral glaze mottled with green and amber yellow. On the side and front of the body are applied ornaments stamped with formal floral designs. A similar stamped ornament covers the join of the handle with the mouth, and the handle is formed of two strands of clay ornamented with studs. The glaze stops short of the base in an irregular line. T'ANG. H. 10.5″

The trefoil mouth and high handle of this and other T'ang ewers are reminiscent of the Greek oenochoë.

See *The Art of the Chinese Potter*, PLATE 15, and *Chinese Pottery and Porcelain*, PLATE 10.

331. Plate 52

Bowl, globular, with short contracted neck and spreading lip: narrow flat base. Buff-white pottery with neutral glaze coloured green, blue, and yellow. Three masks on the sides mark the places from which feet have been broken. Ornaments in applied relief coloured white and yellow: on the shoulder, four charging lions and rosettes in a yellow ground: on the sides, four floral medallions and four rosettes in a white ground, mottled and streaked with yellow and blue. Yellow on the lip and inside. T'ANG. H. 5.3″

332. Plate 51

Bottle with globular body, slender neck with spreading mouth, and spreading foot. Buff stoneware with neutral glaze, which stops in an irregular line short of the base, mottled with green and yellow. T'ANG. H. 5.3″

333. Plate 68

Bottle with pear-shaped body, narrow neck with spreading mouth of trefoil shape: flat base trimmed at the edge. Buff pottery with neutral glaze, which stops short of the base in an irregular line of drops, heavily mottled with green and yellow. T'ANG. H. 5″

334. Plate 46

Jar in the form of a Buddhist alms-bowl, with globular body and narrow contracted mouth, on a high foot with spreading rim. White pottery with neutral glaze coloured with bands of green and splashes of blue, green, and yellow: yellow glaze inside: three wheel-rings on the shoulder. T'ANG. H. 7.25″ D. 9″

Vessels of this form were used for holding the pieces for the game of checkers.

335. Plate 51

Jar with ovoid body, short neck with spreading lip, and shallow base. Soft white ware with neutral glaze coloured green and mottled with brownish-yellow and white spots: yellow inside. T'ANG. H. 7.75″

See *The Art of the Chinese Potter*, PLATE 31.

336. Plate 51

Jar, ovoid, with short neck slightly spreading at the lip: flat base. Hard buff ware with streaky blue glaze with a few splashes of brownish yellow: yellow inside. T'ANG. H. 5.75″

337. Plate 51

Jar of similar form. White ware with neutral glaze coloured blue and mottled with yellow and white: yellow on the lip and inside. T'ANG. H. 5.9″

338. Plate 51

Jar with ovoid body, short neck, and wide mouth with spreading lip: flat base trimmed at the edge. Pinkish-white pottery with neutral glaze, plain inside and coloured outside with green, spotted with blue, yellow, and white: the glaze ends in an irregular line short of the base except in one place. The curve of the sides is broken by a slightly depressed band in the middle with four wheel-rings incised. T'ANG. H. 6″

The colouring of this jar is rendered peculiarly attractive by the clear blue spots which shine like jewels in a setting of iridescent green.

339. Plate 51

Jar with ovoid body and short narrow neck with projecting lip: flat base. Buff-white stoneware with clouded green glaze. T'ANG. H. 2.8″

340. Plate 51

Jar with ovoid body and short narrow neck with projecting lip. White pottery with glaze thickly mottled with amber yellow and green. T'ANG. H. 3.75″

341. Plate 51

Jar with ovoid body, short neck, and spreading rim: flat base trimmed at the edge. Pinkish-white pottery with neutral glaze splashed with green. T'ANG. H. 8″

342. Plate 55

Jar with ovoid body, short neck with spreading lip, and low dome-shaped cover with knob: flat base trimmed at the edge. Soft pinkish-white ware with coating of white slip and neutral glaze, coloured green and patterned with a chevron band in white edged with blue and yellow, and plum-blossom ornaments in white with details lightly scraped through the glaze. T'ANG. H. 10.15″

343. Plate 51

Jar with wide ovoid body, short neck with spreading lip, and flat base. Buff stoneware with closely crazed neutral glaze with streaks of dull blue and patches of green: yellow inside. A band of incised wheel-rings on the shoulder. T'ANG. H. 7.6″

344. Plate 59

Cup in the form of a shell, partly covered in at one end and with finger-holes cut in the covering. White pottery with neutral glaze coloured with brownish yellow outside and mottled with green and yellow within. T'ANG. L. 4″

345. Plate 51

Vase with globular body, short neck and spreading lip, and three curved legs. White porcellanous ware with mottled blue glaze outside and yellow within. T'ANG. H. 5.3″

346. Plate 51

Vase with depressed globular body, short neck and spreading lip, and three legs with claw-feet. Buff-white stoneware with wheel-rings on the side and neutral glaze splashed and streaked with yellow and green: yellow inside. T'ANG. H. 4.5″

347. Plate 52

Vase of similar form with three applied ornaments of formal floral design on the sides and on the shoulders. Neutral glaze mottled with pale blue and variegated with patches of dark brownish yellow. T'ANG. H. 5.2″

348.

Incense-vase in the form of a globular bowl with short neck and spreading lip, supported by three claw-feet. Six applied palmettes on the shoulder. White pottery with much exfoliated glaze coloured blue and yellow on the palmettes. T'ANG. D. 6.25″

349.

Jar with wide ovoid body, short neck and spreading lip: flat base with trimmed edge. Buff stoneware with neutral glaze coloured with green and yellow. On the body, a broad band of green spotted with white and yellow and a mottled yellow band below it: yellow inside and on the lip: wheel-rings incised on the shoulder. T'ANG. H. 5.25″

350. Plate 52

Bowl of alms-bowl shape with globular body and contracted mouth, on a spreading foot: low dome-shaped cover with knob. Pinkish-white ware with coloured glaze. On the body it is mottled green with plum-blossom ornaments in white and yellow: yellow on the foot and inside. There are wheel-rings incised on the shoulder. Cover coloured to match. T'ANG. H. 6.4″

351. Plate 52

Jar with ovoid body, short neck and spreading lip, flat base with trimmed edge, and domed cover with knob. Soft white ware with neutral glaze stopping short of the base and patterned with patches of green and blue roughly resembling flowers and picked out with white and yellow dots. T'ANG. H. 9.3″

352. Plate 52

Jar with ovoid body, short neck spreading at the lip, and flat base with trimmed edge: dome-shaped cover with knob. Hard pinkish-white ware with neutral glaze coloured with spots of blue, green, and yellow, and a chevron design in yellow with blue central rib and two rows of white spots: yellow mouth-rim. The cover matches approximately. T'ANG. H. 9.4″

353.

Jar of similar form. Pale buff ware with wash of white slip, and neutral glaze inside and on the upper part of the exterior where it is mottled with blue, green, and yellow: yellow mouth-rim. T'ANG. H. 9.2″

354. Plate 68

Jar with ovoid body, short neck with spreading mouth, and dome-shaped cover with knob. Soft pinkish-white ware with straw-yellow glaze streaked with green and amber.

T'ANG. H. 10.7″

355. Plate 53

Pot of alms-bowl shape. White porcellanous ware with band of glaze on the shoulder mottled blue, yellow, and white. T'ANG. D. 2″

356.

Pot of globular form with small mouth. White porcellanous ware with neutral glaze clouded with green. Spur-marks under the base. T'ANG. D. 3.4″

357. Plate 53

Pot of similar form with cover. Green glaze. T'ANG. D. 3.5″

358. Plate 53

Pot of depressed globular form with cover: flat base with trimmed edge: spiral finish inside. White porcellanous ware with neutral glaze mottled with brownish yellow and stopping in an irregular line below the shoulder. T'ANG. D. 3.3″

359. Plate 53

Bowl with rounded sides and everted lip: hollow foot with trimmed edge. Buff stoneware with wash of white slip, and a neutral glaze which stops short of the base outside. Inside is a fish in applied relief coloured with blue and yellow. T'ANG. D. 4″

360. Plate 53

Shallow bowl with rounded sides and folded rim, standing on three curved feet. Pinkish-white ware with neutral glaze coloured blue with white spots. T'ANG. D. 3″

361. Plate 54

Diminutive pail with arch handle of twisted clay with a stud at each end: flat base trimmed at the edge. Buff stoneware with neutral glaze splashed and mottled with blue, green, and brownish yellow. T'ANG. H. 2.2″

362. Plate 53

Shallow bowl with flat base trimmed at the edge. Soft white ware with blue glaze splashed with yellow inside. T'ANG. D. 2.1″

363. Plate 61

Pillow in a form roughly resembling a shed with rounded roof projecting widely at the ends: window in front. Soft buff-white ware with neutral glaze coloured green with white spots on the top and yellow on the end walls, on each of which is an applied rosette. T'ANG. L. 8.4″

364. Plate 72

Miniature vase of flask shape moulded with overlapping leaves: two scrolled handles pierced for a cord: foliate mouth. Buff pottery with glaze streaked with yellow and green.

T'ANG. L. 1.5″

365. Plate 54

Water-pot with globular body, short narrow neck with cup-shaped mouth, spout, with small hole, in form of a bird's beak, and four loop handles on the shoulder (one missing): flat base. White pottery with neutral glaze streaked with green and yellow. On the shoulder are three palmettes of floral design in applied relief. T'ANG. H. 2.75″

366. Plate 53

Water-pot of globular form with short narrow neck and spreading lip: flat base. Spout, with small hole, in form of a lion mask, and four applied leaf ornaments on the shoulder covering a pair of incised wheel-rings: flat cover with knob. Hard buff ware with neutral glaze mottled with green and yellow. T'ANG. D. 3.5″

See *Burlington Magazine*, April 1920.

367. Plate 47

Stand in the form of a cylindrical bowl with wide flat projecting rim, supported by seven figures of ?Turks and standing in a shallow saucer with small concave foot. Buff-white ware with glaze mottled with green and yellow. T'ANG. D. 5.7″

See Laufer, *Chinese Pottery of the Han Dynasty*, p. 226, where he illustrates from the *K'ao ku t'u* a bronze stove (said to be of the Han period), which is supported by four very similar figures of "Turks."

368. Plate 63

Ewer with ovoid body, short cylindrical neck, and spreading mouth; flat base trimmed at the edge. The handle is formed of a lizard-dragon climbing the side and biting the rim: the spout is the head of a horned dragon: and on each side is a hill design in relief supported by a conventional cloud. Hard white ware with glaze splashed and streaked with green and brownish yellow. T'ANG. H. 11.5″

See *Chinese Pottery and Porcelain*, PLATE 9, and *Burlington Magazine*, November 1919.

369. Plate 68

Ewer with ovoid body, cylindrical neck, ribbed handle, plain spout, and two loops (restored) on the shoulders: flat base. Buff stoneware with wash of slip and greenish, crazed glaze. Below the side-loops and the spout are *appliques* stamped with feathery foliage and berries and splashed with green. T'ANG. H. 8″

Close imitations of ewers of this kind in the local pottery, found on the ninth-century site of Samarra, show that they were made in the T'ang period.

370. Plate 56

Bottle with pear-shaped body, slender neck, and wide cup-shaped mouth: shallow foot slightly spreading: on the sides are two pairs of loops, joined in each case by two milled strips of clay, to hold a cord: a shallow groove runs round the shoulder. Hard buff ware with cream glaze splashed with green, which is decayed in places. T'ANG. H. 13.2″

371. Plate 68

Ewer with ovoid body, straight neck with spreading lip, short spout, and double-strand handle: base slightly concave and trimmed at the edge. Buff stoneware with coating of white slip and a creamy glaze clouded with green. T'ANG OR LATER. H. 6.75

372. Plate 56

Amphora with ovoid body, short straight neck, and flat base: two high loop handles with studs. Hard white ware with neutral glaze splashed with green and yellow. T'ANG. H. 7.8″

Incised under the base is the (posthumous) legend *Ma chên shih tsao* = made by Ma Chên-shih.

See *Chinese Pottery and Porcelain*, PLATE 8.

373. Plate 58

Jar, cylindrical, with ribbed sides and three curved feet. Hard buff-white ware with blue glaze outside and yellow within. T'ANG. H. 4.6″

See *Chinese Pottery and Porcelain*, PLATE 8.

374. Plate 58

Ewer with wide ovoid body, short neck with slightly spreading lip, flat base with incised wheel-rings, and trimmed edge: wheel-rings incised on the shoulder, short spout, and two handles in the form of rabbits, pierced for a cord. Pinkish-white ware with deep violet-blue glaze. T'ANG. H. 4.75″

See *Chinese Pottery and Porcelain*, PLATE 8.

375. Plate 68

Vase with slender baluster body, contracted neck, and flaring mouth. Buff ware with green glaze which stops in a wavy line half-way down the body: wheel-rings on the neck and shoulders. T'ANG OR LATER. H. 12.75″

376. Plate 68

Vase with slender baluster body and narrow mouth, with low neck: shallow base. Buff ware with deep yellow glaze which stops short of the base: wheel-rings on the shoulder. T'ANG OR LATER. H. 10.4″

377. Plate 53

Bowl in the form of a Buddhist alms-bowl, with globular body and narrow contracted mouth. Buff stoneware with wash of brown slip inside and on the lower part outside: green glaze which stops short of the base in a series of thick drops. T'ANG. D. 7.25″

A mottled bowl of this form is seen in the hands of a Bodhisattva, in one of the T'ang pictures brought from Tun-huang by Sir Aurel Stein; see *The Thousand Buddhas*, PLATE 29.

See *Catalogue Burlington Fine Arts*, 1910, PLATE 8.

378.

Bowl of alms-bowl shape with globular body and contracted mouth. Buff stoneware with neutral glaze uniformly coloured green. Three oblong spur-marks on the base. Of solid, heavy build. T'ANG. D. 6″

379. Plate 50

Vase with ovoid body, straight neck and spreading mouth, and slightly spreading base flat underneath and trimmed at the edge. Greyish-white porcelain with streaked and freckled green glaze. LATE T'ANG. H. 12″

The lip repaired with Japanese lacquer. See H. Rivière, *La Céramique d'extrême Orient*, PLATE 33.

380. Plate 57

Vase of baluster form with small mouth (the lip broken) and slightly spreading base. Buff porcellanous ware with a few wheel-rings faintly incised and a pale green glaze heavily clouded with darker tints. LATE T'ANG. H. 14.6″

See H. Rivière, *op cit.*, PLATE 36.

T'ANG VASES, ETC.: WITH COLOURED GLAZE

381. Plate 75

Bowl with flat spreading mouth-rim and flat base. White ware glazed yellow inside and on the edge: three spur-marks inside.

T'ANG. D. 4.8″

382. Plate 51

Bottle with globular body and short narrow neck with spreading mouth. Hard greyish ware with streaky amber-yellow glaze, which stops short of the base in an irregular line.

T'ANG. H. 3.25″

383. Plate 75

Cup with slightly concave base trimmed at the edge. Buff-white porcellanous ware with yellow glaze stopping short of the base.

T'ANG. H. 2.5″

384. Plate 53

Cup with small spreading base flat beneath and trimmed at the edge. White pottery with creamy-white crazed glaze.

T'ANG. H. 3″

385. Plate 35

Pair of globular jars with sides and covers moulded in chrysanthemum pattern. Buff-white stoneware with pale green glaze which has mostly perished: yellow glaze on the knobs of the covers. In some places the green glaze remaining in the hollows of the pattern is highly iridescent.

? T'ANG. H. 4″

T'ANG VESSELS WITH MOULDED ORNAMENT

386. Plate 64

Bowl of conical form with narrow, shallow base. Buff stoneware moulded inside in low relief: a rosette at the bottom, and a band of floral scroll-work on the sides with a broad border of imbricated wave pattern below: brownish-yellow glaze. LATE T'ANG. D. 5.1″

387. Plate 47

Dish with sloping sides and narrow base-rim. Hard buff ware with wash of white slip, neutral glaze, and ornaments moulded in low relief and coloured green and yellow. In the centre a rosette with border of oblique petals; outside this are three flowers with foliage: on the sides are three insects and three flowers with foliage: yellow border. Three spur-marks. Neutral glaze covering part of the outside. T'ANG. D. 6.75″

388.

Dish of similar make and with similar ornament with slight variations in the colouring.

389. Plate 50

Ewer with pear-shaped body, slender neck, and quatrefoil cup-shaped mouth with a phœnix head modelled in full relief below it (in the beak of the bird is a "pearl"): handle with foliate ends: spreading foot, flat beneath. Pinkish-white ware with neutral glaze coloured and mottled with green and amber yellow. On the body are two heart-shaped panels with stamped ornaments in applied relief in a mottled green ground, viz., a medallion of floral form with a lion mask in the centre, and cusped ornaments round the edge: on the mouth and foot are leaf-shaped ornaments applied over a ribbed ground. T'ANG. H. 11″

A ewer with phœnix head below the spout is depicted in one of the hands of the Kuan Yin with a thousand arms and a thousand eyes, in a T'ang picture brought back by Sir Aurel Stein from Chinese Turkestan. In one of the Yün Kang cave sculptures is "a large peacock-like bird which holds a pearl in its beak" (see O. Siren, *Chinese Art* (*Burlington Magazine* monograph), p. 51 and PLATE 5A): it is described as the "bird of a Garuda Raja."

390. Plate 66

Ewer with slender pear-shaped body, tall neck with phœnix head modelled in relief, handle with foliate ends and grooved sides, and spreading foot, flat underneath. Pinkish-buff ware with neutral glaze largely coloured with amber yellow with passages of green. On the sides are two heart-shaped panels with moulded reliefs, a phœnix, and a mounted archer shooting backwards in stiff lily designs. H. 15.5″

391. Plate 59

Rhyton with cup supported by a monster head of elephantine form with trunk curled up to form a handle: flat base. Soft, pinkish-white ware with neutral glaze clouded with brownish yellow and green. The cup is moulded with foliage designs on a seeded ground.

T'ANG. L. 3.75″

The form apparently borrowed from silver-work. See *The Art of the Chinese Potter*, PLATE 16.

392. Plate 59

Rhyton with cup supported by a duck preening its feathers. Hard buff-white ware with neutral glaze coloured with green and brownish yellow. The duck's feathers are highly stylized and similar feather ornament spreads over the cup which has a seeded ground. The cup is green outside and mottled within, and the bird is mottled. T'ANG. L. 4.5″

See *The Art of the Chinese Potter*, PLATE 23.

393. Plate 59

Dish of quatrefoil form with expanding sides and hollow foot. Pinkish-white pottery with neutral glaze coloured with green and amber yellow. Ornament in moulded relief inside: on the bottom, a pair of fishes in a seeded ground: on the sides, four palmettes of floral design in compartments bordered with petal ornaments, and separated by herring-boned ribs.

T'ANG. L. 5.6″

See *The Art of the Chinese Potter*, PLATE 23. A dish of similar design is known in silver reputed to be of T'ang date: and another in porcelain, found on the early site (probably ninth century) at Rhages in Persia, is in the Louvre. With the seeded ground which is noticeable on this and other T'ang specimens (Nos. 391 and 392) *cf. Toyei Shuko*, PLATE 141, and a pottery flask illustrated in the *Burlington Magazine*, October 1914.

394. Plate 53

Cup with rounded sides and flat base; moulded outside in low relief with ornament borrowed from silver-work. On the base is a flower with eight pointed petals: the sides are covered with seeded bosses in petal-shaped compartments. White ware with neutral glaze coloured brownish yellow outside and mottled with green and yellow within. Three spur-marks inside.

T'ANG. D. 3.8″

395. Plate 53

Box, circular, with ribbed sides and cover. White pottery with neutral glaze spotted with green and amber yellow. T'ANG. D. 3.15″

396. Plate 64

Box of flat circular form with straight sides. Soft white ware with neutral glaze, coloured blue on the top with spots of white edged with yellow, and mottled white and yellow on the sides: yellow inside. T'ANG. D. 3.1″

T'ANG VESSELS WITH INCISED AND CARVED ORNAMENT

400. Plate 59

Box similar in form and ware to No. 396. Ornamented on the cover with incised designs, viz., a kylin-like monster coloured blue and yellow in a green medallion, surrounded by a buff band with four cloud ornaments in blue: yellow border. The sides are yellow, mottled with white: flat base. T'ANG. D. 3.75″

401. Plate 66

Flask of double fish shape: the fins forming a passage for a cord, with loops above them to hold it and holes in the foot to receive it: hollow foot with spreading edge. Buff-white ware with neutral glaze coloured with green and amber yellow. Incised ornament on the sides suggesting scales. T'ANG. H. 9.6″

402. Plate 58

Dish, flat, with low sloping sides everted at the rim, and three cabriole feet. Buff-white ware with neutral glaze coloured with blue and amber yellow. In the centre is an incised design in the form of a mirror of "water chestnut" pattern with a central medallion containing a stork in clouds, from which radiate eight flowers on stalks with fungus (*ling chih*) forms between. T'ANG. D. 11.3″

See *The Art of the Chinese Potter*, PLATE 13.

The *ling chih* fungus is one of the propitious plants and an emblem of longevity: conventional cloud forms ("propitious clouds") in early Chinese ornament resemble it in shape (see No. 403).

403. Plate 60

Dish with rounded sides and flat projecting rim: flat base with three elephant-tusk supports. Soft white ware with incised designs and neutral glaze coloured with green and yellow strewn with white spots: yellowish glaze underneath. In the centre is a mirror design with border of radiating petal pattern, surrounded by "propitious cloud" ornaments. The mottling on the rim is threaded by an inconspicuous zigzag band. Three spur-marks in the middle. T'ANG. D. 15″

See *Burlington Magazine*, August 1919, and *Chinese Pottery and Porcelain*, PLATE 10.

With the central design, *cf.* the mirror pattern in a dotted ground on a box in the Nara collection (*Toyei Shuko*, PLATE 141), and a flask in the Koechlin collection figured in the *Burlington Magazine*, October 1914.

404. Plate 55

Pillow of oblong rectangular form with raised border on one side, in shape resembling a book. Buff-white stoneware with neutral glaze coloured chiefly with blue and yellow. The top is ornamented with incised designs in three partitions: in the centre is a mirror design coloured blue, yellow, and white in a blue ground, and on either side pairs of rosettes surrounded by rays, in a white ground with two groups of three circles in blue: mottled blue, yellow, and white borders: mottled glaze on three sides and plain yellow on the back. T'ANG. L. 7.75″

See *Toyei Shuko*, PLATE 83, for a variety of these "mirror" designs in T'ang ornamental work.

Cf. *Burlington Magazine*, November 1919.

405. Plate 61

Vase with ovoid body, short straight neck, and shallow base. Reddish-buff pottery with a wash of white slip and deeply incised ornament with straw-coloured glaze tinted with green and yellow: a scroll of large green leaves with two flowers with yellowish petals in a brownish-yellow ground. The green is decayed and iridescent. T'ANG. H. 8.7″

Exhibited at the Manchester City Art Gallery, 1913. See *Burlington Magazine*, January 1920.

406. Plate 62

Vase with wide ovoid body, short neck spreading at the lip, flat base, and bell cover with wide convex rim. Red pottery coated with white slip: graffiato ornament tinted with colours under a lead glaze of faint greenish tint. The main ornament is a broad band of flowers and foliage —lotus, peony, chrysanthemum—green and white in a yellow ground: below this is a band of stiff leaf pattern in a green ground with wicker-work incised: on the shoulder is a finely drawn foliage scroll in yellow, in a ground of soft orange red obtained by scraping away the white slip so as to give play to the red body beneath the transparent lead glaze. The neck and cover are green. The green areas throughout are partly covered with iridescence. H. 16″

See *Burlington Magazine*, June 1920, and H. Rivière, *La Céramique d'extrême Orient*, PLATE 19. The unusual wicker design on the lower band is paralleled on a T'ang flask in the Koechlin collection which is illustrated in the *Burlington Magazine*, October 1914: see also No. 389.

407. Plate 49

Bottle with pear-shaped body and tall slender neck spreading at the mouth: hollow foot. Buff-white stoneware with wash of white slip and ornament incised: neutral glaze forming a fine ivory white over the slip and coloured in parts with green and yellow. On the body a broad belt of Gothic-looking foliage scroll in white on a green ground, with coloured bands above and below. T'ANG. H. 8.7″

See *The Art of the Chinese Potter*, PLATE 24, and *Burlington Magazine*, January 1920.

408. Plate 66

Bottle with ovoid body and tall neck with wide mouth folded over in five foliations: the foot cut down. Buff ware with coating of white slip and ornament incised in outline: neutral glaze coloured with green and yellow. On the body, a band of stiff leaves coloured green, yellow, and white, with green in the spaces: bands of white and yellow on the shoulder: the neck green. T'ANG. H. 7.1″

409. Plate 66

Bottle with pear-shaped body and shallow base: the neck cut down and fitted with a silver collar. Hard buff ware with wash of white slip and neutral glaze coloured with green and yellow. Designs deeply incised in outline: on the body, a broad band with lotus flowers and leaves coloured green and white on a yellow ground: bands of green, white, and yellow above and green below with incised borders. The glaze stops short of the base. T'ANG. H. 7.6″

410. Plate 35

Pillow of oblong form with slightly concave sides. Reddish-buff pottery with coating of white slip: ornamented with designs incised in outline and coloured green and yellow beneath a cream-white glaze. On the top a panel with ducks in a lotus pond: on the sides panels with vandyke pattern of leaves with half-blossoms between. T'ANG OR LATER. L. 17.5″

411. Plate 64

Vase with wide ovoid body, short neck, and spreading lip: shallow base. Pinkish-white ware with designs engraved in deeply cut outlines and filled with coloured glaze—blue, yellow, green,

and a neutral white. On the sides are four apricot panels decorated with rocks and flowering plants—lotus, peony, etc.—in colours on a warm white ground: the surrounding ground is bright blue. On the shoulder is a band of radiating points with half plum-blossoms between. The lip is blue and the interior yellow. H. 10.2″

The material and technique of this remarkable vase are those of the T'ang potters; but for such an early period the composition of the design is surprising.

412. Plate 63

Vase with globular body and narrow mouth with straight rim: flat base. Red pottery with coating of white slip which has been cut away leaving the ornament standing out: neutral glaze coloured in parts with green. Two wheel-rings in relief on the shoulder. The sides are encircled by a large scaly dragon in cloud scrolls, the glaze here tinted green and showing green on the reliefs and greenish brown against the red body: on the shoulder a bold lotus scroll with flowers and foliage, green and white, against a salmon-red ground. LATE T'ANG. H. 15.4″

Cf. *The Art of the Chinese Potter*, PLATE 28. The technique of this piece, with its soft red body, white slip plain or dabbled with green, and transparent lead glaze, is the same as that of a figure in the British Museum which was found in a tomb in Szechwan with a slab dated 839 (*see* British Museum *Guide to the Pottery and Porcelain of the Far East*, PLATE 1).

413. Plate 65

Dish with rounded sides, flat rim with edge nicked so as to suggest six foliations, and narrow, hollow base. Buff-white ware with formal lotus flower incised and coloured green (with unglazed borders) in a brownish-yellow ground. T'ANG. D. 9.75″

414. Plate 65

Jar with ovoid body and contracted mouth with short rounded rim: shallow base. Buff stoneware with carved design in two bands of formal leaves overlapping and alternately glazed green and yellow: green glaze and wheel-rings on the upper part. The leaf designs have raised outlines and incised details. LATE T'ANG. H. 7.75″

Cf. *The Art of the Chinese Potter*, PLATE 27.

415. Plate 64

Jar with wide ovoid body and narrow mouth with short straight neck: shallow base. Buff stoneware with deeply carved ornament and neutral glaze coloured with green and brownish yellow. On the body is a band of overlapping leaves alternately green, yellow, and buff; and on the shoulders is a similar design separated from that of the body by a raised ring. T'ANG. H. 6.5″

416. Plate 64

Ewer with barrel-shaped body lobed on the sides and flattened on the shoulders: short narrow straight neck with ribbed handle attached, and short faceted spout: shallow foot. Buff stoneware with incised design and pale green glaze: on each lobe is a tier of overlapping arcs with milled edges: on the shoulder bands of loops and circles enclosed by wheel-rings. T'ANG. H. 5.25″

417. Plate 64

Ewer, pear-shaped, with small spout, ribbed handle, and shallow base: the top is moulded with a rosette: the hole for filling is in the bottom. Buff stoneware with faintly incised floral designs on the body and stiff leaves on the shoulder, under a green glaze. LATE T'ANG. H. 5″

It is amusing to see the principle of the "Cadogan teapot," which fills from beneath, applied to a T'ang ewer.

T'ANG VESSELS WITH INCISED AND CARVED ORNAMENT

418. Plate 23

Ewer, pear-shaped, with small spout and handle, and shallow base: cover missing. Red stoneware with wash of white slip: carved floral scrolls on the body and band of stiff leaves on the shoulder, the ground cut away so as to expose the red body beneath the slip: green glaze, decayed and iridescent. LATE T'ANG. H. 4.2″

Cf. *Chinese Pottery and Porcelain*, PLATE 12, and *Burlington Magazine*, November 1919.

T'ANG WARES WITH DESIGNS PAINTED IN SLIP

419. Plate 23

Jar with squat ovoid body, short neck, and shallow base. Buff stoneware, with designs painted in black slip under a green glaze, namely, four large flowers with graffiato details and foliage scrolls: black borders scored with oblique incised lines.

T'ANG OR SLIGHTLY LATER. H. 4.9″

See *Chinese Pottery and Porcelain*, PLATE 12, and *Burlington Magazine*, February 1920.

420. Plate 49

Bottle with pear-shaped body and tall slender neck slightly spreading at the lip: shallow base: two handles in the form of monster heads with rings. Buff porcellanous ware with wheel-rings on the shoulder and neck and a pale green glaze which covers a wash of brown slip on the body—painted with lily designs in white slip. LATE T'ANG. H. 12″

See *Burlington Magazine*, January 1920, and H. Rivière, *La Céramique d'extrême Orient*, PLATE 13.

421. Plate 25

Bottle, pear-shaped, with slender neck: shallow base. Buff stoneware with lily design in black slip and a streaky green glaze. LATE T'ANG. H. 9.5″

Neck restored.

422.

Stem-cup with low hollow foot. Buff stoneware with sketchy floral ornament inside in white slip and greenish transparent glaze. T'ANG. H. 2.2″

423.

Figure of a dog of hard buff ware with wash of fawn-coloured slip and touches of white under a colourless glaze. Strap muzzle on head. The legs and under parts unglazed.

T'ANG OR LATER. L. 4.25″

T'ANG WARES WITH HIGH-FIRED GLAZES

430. Plate 67

Ewer with ovoid body, short neck with spreading lip, and flat base trimmed at the edge: short spout with double-strand loop above it: and pleated double-strand handle with stud at the base and dragon head at the top biting the rim. Greyish-white porcellanous ware with thick black glaze frosted with brownish-green specks and stopping short of the base.

T'ANG. H. 10.9″

Cf. *The Art of the Chinese Potter*, PLATE 19.

431. Plate 48

Ewer with ovoid body, tall slender neck with two raised bands in the middle, and spreading mouth pinched into a trefoil and ornamented with studs on the edge: narrow stem and bell-shaped foot: double-strand handle with knobs of clay at either end. On the shoulder are two applied rosettes and an ornament resembling the ? character *shang* (above) reversed, formed of beads of clay. Buff stoneware with dark brown glaze with dull frosted surface clouded with tea-green specks. T'ANG. H. 14″

432. Plate 36

Bowl with rounded sides and two loop handles rising from the rim: narrow flat base. Two bands of studs on the outside. Buff stoneware with thick chocolate-brown glaze which stops in an irregular line short of the base. T'ANG. D. 5.4″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 8.

433. Plate 36

Shallow bowl with rounded sides and flat base. Buff stoneware with brown-black glaze powdered with tiny greenish-brown bubble-spots. This effect is similar to that of the "oil-spots" on *temmoku* glaze. Three spur-marks inside. Base unglazed. T'ANG. D. 6.25″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 8.

434. Plate 69

Figure of a lion seated on a drum-shaped pedestal: hollow and open beneath. Red stoneware with dark brown glaze frosted over with a dull greenish film. T'ANG. H. 8.75″

435.

Figure of a tortoise: reddish-buff stoneware with brown glaze. ? T'ANG. L. 3.2″

Objects of this kind might have served as weights to keep the garments in place in the tomb.

436. Plate 36

Grater of shallow saucer shape with flat base trimmed at the edge. Red stoneware with band of black glaze at the rim mottled with brown: the interior unglazed and roughed.

? T'ANG. D. 5.4″

A similar object in the British Museum was found by the Rev. Th. Torrance on the site of an old pottery in Szechwan.

437. Plate 22

Figure of a pig: buff stoneware coated with black slip, engraved on the body with a floral scroll with feathery fronds: the front of the head and snout are inlaid with white slip and there are traces of a thin glaze which has mostly perished. ? T'ANG. L. 7.5″

438. Plate 52

Jar with ovoid body, narrow short neck with spreading lip, and flat base with trimmed edge: domed cover with knob. Buff stoneware with mottled olive-brown glaze overrun with large patches of frosted grey. T'ANG. H. 11″

439. Plate 53

Jar of globular form with narrow mouth protected by a spreading ridge which forms a channel round it: flat base with trimmed edge. Greyish-white porcellanous ware with dull black glaze, which stops short of the base, splashed on the upper parts with patches of opaque grey frosted with green. T'ANG. H. 4.8″

440.

Jar of similar shape: red stoneware with chocolate-brown glaze. T'ANG. H. 8.1″

441. Plate 68

Ewer with pear-shaped body, straight neck and spreading mouth, ribbed handle, and faceted spout: flat base trimmed at the edge. Buff stoneware with opaque grey glaze, crazed all over and splashed with crab-shell green. ? T'ANG. H. 9.3″

442.

Jar with wide high-shouldered body and short neck with spreading lip: flat base. Reddish stoneware with thick opaque crackled glaze of buff-green tint, stained with brown patches: green inside. T'ANG OR LATER. H. 4.75″

443. Plate 66

Jar with ovoid body, short straight neck, and wide mouth. Incised decoration; a band of vandyke leaves with hatched lines on the shoulder, bordered by wheel-rings. On the sides is a faint vandyke pattern scratched with a multiple tool, some of the triangles being barred with horizontal bands. Stoneware body, red where exposed: grey-green glaze of Northern celadon type, with large areas of light olive brown. Grit on the base. LATE T'ANG. H. 6.4″

444.

Bottle with depressed globular body, short narrow neck, and wide cup-shaped mouth: slightly concave base. Grey stoneware with translucent crackled glaze of greenish tint with blue-grey splash inside the mouth and on the side, and brownish crystalline band where it has collected at the edges. T'ANG. H. 5.75″

445. Plate 69

Ewer in the form of a lion crouching with head upturned and mouth open: the handle formed of a figure of a boar standing on the lion's back and biting his head. Flat base. Grey porcellanous stoneware with brownish-green celadon glaze. T'ANG. L. 8.5″

There is an echo of the old Scytho-Siberian art in this composition.

446.

Stand in the form of a lion with exaggerated mane, foliate tail, and flame scrolls on the shoulders. Grey porcellanous ware with grey-green celadon glaze. Socket on the back.

T'ANG. L. 5.25″

447. Plate 69

Stand of similar ware. T'ANG. L. 5.4″

448.

Stand of similar ware, the glaze browner and more crystalline. T'ANG. L. 4.5″

A possible use of these lion figures is seen on a Han stone sculpture (Chavannes, *op. cit.*, PLATE 86) on which a crouching lion is depicted with a post stuck into a hole in its back supporting a drum.

449. Plate 68

Jar with ovoid body and narrow flat base, wide mouth with short neck, and four conical handles (pierced for a cord) on the shoulder. Reddish stoneware with coating of white slip and a greenish-grey glaze. T'ANG. H. 9.25″

450. Plate 51

Miniature bucket, the handle missing: reddish stoneware with grey-green celadon glaze clouded with white specks: the stumps of the handle are in cream-white ware.

T'ANG OR LATER. H. 2″

The colour of the celadon glaze recalls Corean wares.

451. Plate 71

Incense burner with goblet-shaped bowl and saucer-shaped tray attached; low flat foot: domed cover with pagoda knob and a number of flame-like reliefs applied, pierced with four holes. Grey porcellanous stoneware with brownish-green celadon glaze. LATE T'ANG. H.6.1″

452. Plate 70

Jar with ovoid body, short straight neck, and wide mouth: low flat base. Buff-grey stoneware with minutely crackled grey glaze covering the interior and the two upper thirds of the exterior. On the sides are fifteen incised leaf-shaped compartments enclosing formal leaf ornaments and ending in a foliate ridge in relief. On the shoulder are four pairs of double-strand loop handles and four applied palmettes of floral design. T'ANG. H. 10.75″

453. Plate 70

Jar with ovoid body, low neck and wide mouth with out-turned lip: three square loop handles on the shoulder and between them three ornamental handles with double-strands: flat base. Grey porcellanous stoneware with watery green glaze minutely crazed, stopping short of the base in an uneven line with drops. On the sides is a band of incised leaf-shaped ornaments ending in a foliate ridge. T'ANG OR LATER. H. 7.25″

454. Plate 71

Vase with ovoid body, short straight neck, and small mouth. Grey porcellanous stoneware with dressing of brown clay on the sides and crackled stone-coloured glaze: remains of four loop handles. Moulded ornament on the shoulder: a band of leaf pattern, and above it a band of applied rosettes between two rows of studs. Flat base. T'ANG OR LATER. H. 6.5″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 10.

455. Plate 68

Amphora with ovoid body, straight narrow neck, and spreading mouth, with bulging band below it: hollow base. Two handles in the form of fish supporting dragon heads: a row of studs round the lip. The body, which has a solid tube inside, is pierced in a pattern of circles enclosing lozenges, and six-petalled flowers. Drab stoneware with freckled greenish-brown glaze.

DATE UNCERTAIN. H. 11.7″

456. Plate 70

Funeral vase with oblate oval body, tall slender neck with expanded mouth. Buff pottery with mottled yellowish-brown glaze. On the shoulder is a band of deeply incised foliage scrolls between milled borders in relief. On the neck are a dragon with pearl in applied relief and combed waved ornament incised. The lower part of the body is lightly faceted.

T'ANG OR LATER. H. 15.5″

457. Plate 71

Funeral vase with ovoid body shaped in two tiers at the top, low spreading foot, wide mouth, and high terraced cover with pointed knob. Grey stoneware with opaque greenish-grey glaze. On the upper part of the body are two rows of tassel-like *appliques*, and on the cover is similar ornament, the whole roughly resembling a pagoda.

? T'ANG. H. 10.5″

458. Plate 71

Funeral vase of elongated oval form with tall ribbed neck and bulge below the mouth. Hard greyish ware with greenish-grey glaze, minutely crackled. Ornament in applied relief on the neck: twelve long-robed figures standing on a crinkled band, and above them miscellaneous objects including three ? Buddhistic figures, the signs of the Four Quarters, viz., dragon (east), tiger (west), red bird (south), and tortoise and snake (north), clouds and sun disc: on the neck is a crinkled band and four loops to secure the cover. The cover is conical with ribbed top surmounted by a bird; it is ornamented on the sides with applied cloud scrolls, and four ribs ending in loops which rest on the flanged edge and correspond with those below the neck.

T'ANG OR LATER. H. 30.6″

459. Plate 71

Funeral vase with elongated oval body, tall slender neck and spreading mouth, and bulbous band below the lip. Porcellanous ware with greenish-grey glaze. Ornamented in applied relief on the upper part with a frieze of rudely modelled figures standing on a crinkled ridge, and on the neck a dragon and disc and a number of objects resembling spiral shells.

T'ANG OR LATER. H. 13.5″

460. Plate 71

Funeral vase with cylindrical body, curved at the shoulder and above the base: cylindrical neck. Grey stoneware with watery green glaze minutely crazed. Ornamented in applied relief with a frieze of six figures standing on a crinkled ridge at the bottom of the body: a tortoise on the side and a dragon on the shoulder.

T'ANG OR LATER. H. 10.5″

461. Plate 70

Funeral vase with oblate oval body, slender ribbed neck, and cup-shaped mouth. Buff stoneware with wash of slip and dull greyish-white glaze which ends in an irregular line above the base. Three arched handles spring from a frilled band on the shoulder, and a dragon in applied relief encircles the neck.

T'ANG OR LATER. H. 16″

T'ANG WARES WITH HIGH-FIRED GLAZES

462. Plate 36

Bowl of shallow conical form with strengthened mouth-rim: shallow base with broad rim. Porcellanous ware with thick speckly greyish glaze. Carved inside on the lapidary's wheel with a ring of rock and wave pattern and four swastika symbols with flowing fillets. D. 6″

T'ang ware, the ornament added at a subsequent date, the designs being partly suggested by accidental markings in the glaze.

463. Plate 72

Shallow bowl with flat base trimmed at the edge. Hard buff pottery with thick greyish-white glaze irregularly crackled. Mounted apparently as a lamp in a bronze casing which is now broken and disfigured by decay and incrustations. T'ANG. D. 6.3″

Found in Rome.

464.

Jar of squat oval form with short straight neck and narrow mouth: flat base trimmed at the edge. Two "rabbit-shaped" handles pierced for a cord on the shoulder. Greyish-white porcellanous ware with wash of white slip and greyish-white glaze minutely crazed.

T'ANG. H. 3.6″

The handles are a degraded form of the rabbit-handles seen on No. 374.

CREAM-GLAZED WARES AND SEMI-PORCELAIN: T'ANG AND LATER

469. Plate 70

Bowl, goblet-shaped, with low bell-shaped foot and flanged mouth-rim. Porcellanous ware of light buff tint washed with white slip: creamy glaze covering the lip and the exterior as far as the foot, splashed here and there with green. Ornamented outside with seven leaf-shaped *appliques* on top of each of which is a small figure of Buddha. Spiral finish inside. The glaze has pealed off in places. T'ANG OR LATER. H. 4.9″

470. Plate 69

Stand in the form of a walking lion. Buff stoneware with wash of white slip and creamy-white glaze. He has a harness hung with bells and on his back are the remains of a stand (for a figure) set on a draped saddle. Hollow and open beneath. Flat lozenge-shaped base.

T'ANG OR LATER. L. 7.7″

471. Plate 69

Figure of a Buddhist lion, seated on a flat base: collar on neck with bell-pendant: the mouth is open and the figure hollow with a hole in the base. Buff ware with wash of white slip and creamy-white glaze. T'ANG OR LATER. H. 6″

472. Plate 69

Figure of a lion seated on a flat octagonal base: collar on neck and bell-pendant. Buff stoneware with wash of white slip and creamy-white glaze. T'ANG OR LATER. H. 5″

473. Plate 72

Figure of a ? lion standing on a flat angular base with head and body turned sharply to the right. Similar ware with brown slip eyes. H. 2.2″

474.

Figure of a lion seated on flat base, hollow and open beneath. Similar ware. H. 2.4″

475. Plate 72

Cup of deep bowl shape with straight-edged mouth slightly projecting: flat base and three feet with lion-masks. Soft white ware with thick creamy glaze. On the lower half of the exterior is a faintly incised pattern of stiff leaves. T'ANG OR LATER. H. 3.7″

476. Plate 72

Figure of a squatting toad: red stoneware with partial covering of white slip: creamy glaze: flat base. T'ANG OR LATER. L. 2.8″

477.

Figure of an animal lying down: red stoneware with coating of brown slip mottled with white and transparent greyish glaze. T'ANG OR LATER. L. 3.5″

The head is roughly modelled and resembles that of a seal: but the animal may be intended for a rough representation of a sheep (*fên yang*). On the subject of the earth-spirit in form of a sheep, known as *fên yang*, see Laufer, *Chinese Pottery of the Han Dynasty*, p. 45 *et seq*.

478. Plate 35

Incense burner with bowl-shaped body, straight neck and spreading mouth, three feet, and two handles with rings: cover surmounted by a lion with ball of brocade, the mouth open to allow the fumes to escape. Hard buff ware with coating of white slip and cream glaze much decayed. T'ANG OR LATER. H. 6.7″

See *Catalogue Burlington Fine Arts*, 1910, PLATE 23.

479. Plate 66

Ewer with ovoid body, slender ribbed neck, and cup-shaped mouth with foliate rim: short spout on the shoulder: shallow base. Buff-white stoneware with coating of slip and creamy glaze much discoloured by burial. T'ANG. H. 11.4″

480. Plate 68

Ewer with pear-shaped body and spreading shell-shaped lip: flat base with trimmed edge: double-strand handle with stud at the lower end and a tang at the upper end which is fastened by a thong of clay into a fork at the back of the mouth. Buff stoneware with wash of white slip and a creamy glaze, the surface much abraded. T'ANG. H. 4.75″

481. Plate 53

Ewer with pear-shaped body, slender neck, and wide mouth with opening in front but closed at the back by a dragon's head to which is attached a ribbed serpentine handle. Buff pottery with brownish-yellow glaze. LATE T'ANG. H. 3.6″

482. Plate 53

Ewer of similar design: red stoneware with wash of white slip and cream-white glaze both stopping short of the base. H. 2.7″

This class of ware was made at the Northern Kiangsu factories, among other places, in the Sung period, and the present specimen is probably of the transition period between T'ang and Sung.

T'ANG WARES WITH HIGH-FIRED GLAZES

483. Plate 72

Toy model of an ox-cart led by a boy, with bonnet-shaped canopy with two rosettes in applied relief. White porcellanous ware with thick glaze which runs in greenish drops, spotted with brown on the wheels, the reliefs, and the eyes of the ox and boy.

NINTH OR TENTH CENTURY. H. 4.1″

484. Plate 72

Toy figure of a child on horseback, wearing a sort of "Phrygian" cap with ear- and neck-pieces from which streamers hang down the sides and back. Buff-white porcellanous ware with transparent glaze on the upper part spotted with brown. The horse is hollow beneath and rests on four peg-like legs. NINTH OR TENTH CENTURY. H. 4.3″

485. Plate 68

Amphora with pear-shaped body, ribbed neck and cup-shaped mouth, and two scroll handles formed of double-strands of clay. Soft white pottery burnt red at the edges of the base, with thick glaze of an impure creamy white. UNCERTAIN. H. 11.6″

486. Plate 36

Box, circular, with flat top and bottom: porcellanous ware with uneven wash of white slip and a transparent glaze of faint greenish tinge minutely crackled. TENTH CENTURY. D. 7.25″

487. Plate 72

Incense burner in the form of a goblet standing in a tray with pierced dome-shaped cover with knob. Hard white ware with transparent glaze of greenish tint turning to yellow in the thicker parts. Base trimmed at the edge. T'ANG. H. 4.6″ D. 3.75″

With it are three objects of similar make:

488. Plate 72

(1) A tray with pillar-like erection which is ribbed and fitted with four rings. H. 4″ D. 3.5″

489. Plate 72

(2) A similarly ribbed pillar erected on a circular base which stands on a square plinth: on the upper part of the pillar is a crescent-shaped projection. H. 4.5″

490. Plate 72

(3) A small bowl-shaped cup with saucer attached. D. OF SAUCER 3″

The use of these objects is uncertain. Two of them resemble the stands for rings and hat-pins seen on modern dressing tables. They may have served for holding the implements used in incense burning.

491.

Alms-bowl of globular form with narrow mouth and small flat base. White porcellanous ware with crackled bluish glaze (discoloured by burial) which stops short of the base. T'ANG. D. 5″

For the shape see No. 377 (PLATE 53).

492. Plate 68

Ewer with baluster body, narrow contracted neck, and mouth pinched to form a spout: narrow stem and spreading foot: high ribbed handle delicately formed and attached with ornamental pads at either end. Pale buff porcellanous ware with neutral glaze thickly crazed and tinged with buff by the underlying ware. On the body is a belt of applied medallions stamped with coiled dragon designs, and three rosettes: wheel-rings on the shoulder and stem.

LATE T'ANG. H. 10.75″

493. Plate 69

Figure of a lion seated on a flat octagonal base biting its off hind paw. Vigorously modelled in grey-white porcellanous ware with glaze of faint bluish tinge. T'ANG. H. 4.75″

494. Plate 66

Ewer with ovoid body, lightly lobed on the sides: short narrow neck with cup-shaped mouth, ribbed handle, two loops on the shoulder, and upright spout with a knot design in threads of clay at its base. Pale buff porcellanous ware with warm white glaze irregularly crazed. Shallow base. T'ANG. H. 7″

495.

Miniature "spittoon" of porcellanous ware with bluish-white glaze: globular body and flaring mouth. T'ANG OR LATER. H. 1.25″

T'ANG PORCELAIN

496. Plate 72

Stand, circular, of shallow drum shape, supported on twelve legs with monster-masks and claw feet resting on a flat ring. Porcelain with crazed, greenish-white glaze. T'ANG. D. 2.25″

497. Plate 73

Ewer with ovoid body, slender tapering neck with cup-shaped mouth of six-foil form: on the neck is a band of ribbing and a phœnix head modelled in full relief with carved details: on the body are carved designs—a broad belt of floral scroll-work with a band of overlapping feathers above and stiff leaves below. Porcelain with glaze faintly tinged with green. The base is shallow and rough with sand and grit. LATE T'ANG. H. 15.5″

See *Burlington Magazine*, April 1920, and *Catalogue Burlington Fine Arts*, 1910, PLATE 11.

498. Plate 74

Bottle with pear-shaped body, tall slender neck with spreading lip. Porcelain with warm white glaze tending to brownish in the thicker parts: shallow base with some grit on the edge.

NINTH CENTURY. H. 8.6″

The ware is similar to that of the fragments of porcelain found on the ninth-century site of Samarra. See *Transactions of the Oriental Ceramic Society*, 1922-23, PLATE 8.

499. Plate 74

Bottle with ovoid body, tall slender neck spreading at the mouth, and low straight-sided base flat beneath and trimmed at the edge. White porcelain unornamented except for two wheel-rings on the shoulder. The base unglazed and with a little kiln-grit on the sides.

T'ANG. H. 8.25″

Bottles of this form are seen in the hands of stone Bodhisattva in the cave sculptures at Lung Mên and elsewhere.

500. Plate 71

Ewer with ovoid body, flaring mouth, short spout, and double-strand handle; the base ground flat. Porcelain with ivory white glaze. T'ANG. H. 6.2″

501. Plate 74

Ewer with barrel-shaped body lobed on the sides, short spout, and high handle with scroll of clay attached by a band: shallow foot. Porcelain with warm white glaze tending to brown in the thicker parts T'ANG. H. 3.9″

502. Plate 74

Water-dropper with pear-shaped body, short spout, and pyramidal top with handle attached to it with an applied palmette. The handle is of serpentine form and carved with scales; on the shoulder is a small hole to regulate the flow. Shallow base with grit adhering. Porcelain with warm white glaze. T'ANG. H. 4.5″

503. Plate 74

Ewer with ovoid body, short neck, and spreading mouth: flat base: short spout frilled at the lower end, and handle in form of a lion with head inside the rim. Porcelain with warm white glaze which stops in a wavy line short of the base. LATE T'ANG. H. 5.1″

504. Plate 74

Dish with sloping sides and elaborately cut foliate edge: shallow base. Porcelain with warm white glaze which ends short of the base and tends to a brownish tint where it has run thick. T'ANG. D. 5.5″

505. Plate 47

Jar with ovoid body, short neck with projecting lip, and flat base trimmed at the edge: cover with knob. Porcelain with warm white glaze, irregularly crazed. T'ANG. H. 7.7″

506. Plate 74

Bottle with ovoid body, contracted neck with spreading mouth, and flat base. Porcellanous ware with white glaze faintly tinged with bluish grey, and ending in a wavy line short of the base. T'ANG. H. 7.6″

507. Plate 74

Ewer with ovoid body, short straight neck, and cap-cover with knob: flat base trimmed at the edge: short spout: hollow bar handle of rectangular section, and two loops for attaching the cover (the corresponding ring on the cover is missing): buff-white porcellanous ware with warm white glaze covered with a film of ? decay. T'ANG. H. 8.5″

508. Plate 74

Ewer with ovoid body, slender neck with spreading trefoil mouth; spreading foot flat beneath and trimmed at the edge; high, double-strand handle with a row of studs on the back, a dragon's head at the end biting the lip and a frill at the base. Buff-white porcellanous ware with neutral glaze, finely crazed and ending in a wavy line short of the base: faintly incised wheel-rings on the shoulder. T'ANG. H. 13.2″

509. Plate 72

Cup with lobed sides and deep, terraced saucer with low cup-stand. Coarse *ying ch'ing* porcelain with bluish-white glaze: the base unglazed and reddened beneath.

T'ANG OR LATER. H. OF CUP 1.9″ D. OF SAUCER 4.9″

Ying ch'ing (misty blue) is a term applied to a type of porcelain made at Ju Chou and other places, mostly in the Sung dynasty.

MARBLED WARES

Peculiarities of form show that some of these marbled wares are T'ang; but it is certain that the marbling process continued in use long after the T'ang dynasty. Fragments of this kind of ware were found by Sir Aurel Stein on Sung and Yüan sites in Chinese Turkestan on his third expedition.

515. Plate 75

Jar with ovoid body and narrow mouth with low neck: shallow base. Buff-white stoneware marbled with red: green glaze outside and yellow within and under the base: wheel-rings on the shoulder. T'ANG. H. 3.8″

516. Plate 75

Jar with ovoid body, short narrow neck and projecting lip: shallow base. Buff-white stoneware marbled with red: white at the lip: brownish-yellow glaze. LATE T'ANG. H. 4.3″

517. Plate 75

Bowl with rounded sides and small hollow base. Grey porcellanous stoneware marbled with black and red clay: neutral glaze. T'ANG OR LATER. D. 4.5″

518. Plate 75

Shallow bowl with rounded sides and everted lip. Buff stoneware marbled with red and glazed yellow. Ridge on the exterior, and shallow base. ? T'ANG. D. 4″

519. Plate 59

Shallow bowl-shaped cup with everted lip: three curved feet and ring handle. Similar ware. ? T'ANG. D. (WITHOUT HANDLE) 3.25″

520. Plate 75

Tray with rounded sides and everted lip resting on three peg feet. Pale buff stoneware marbled with brown and covered with a neutral glaze which has taken a bluish-green tint on the upper surface. T'ANG OR LATER. D. 5.8″

521.

Tray with narrow flat rim and three peg feet. Buff stoneware marbled with reddish-brown clay in stripes on the rim and elsewhere in irregular inlaid patches: yellow glaze. T'ANG OR LATER. D. 5″

522. Plate 75

Pillow, arc-shaped, with lobed sides, the front plain and the top slightly concave. Buff pottery ornamented with a close pattern of rosettes and discs stamped and inlaid with brown clay, and four inlaid designs in marbled brown, red, and white clays bordered with stamped arch patterns, beneath a yellowish glaze. Two of the inlaid designs are circular and patterned with a five-petalled flower, and two are triangular. T'ANG OR LATER. L. 9.7″

523. Plate 75

Incense bowl on three low cloud-scroll feet: depressed globular body, low contracted neck, and spreading lip. Buff pottery marbled with red slip: yellow glaze on the mouth and on the exterior down to the base. T'ANG OR LATER. D. 8.5″

524.

Incense bowl with cylindrical neck and flat flanged lip: three small feet: spiral finish inside. Hard buff ware with wash of white slip marbled with red. ? T'ANG. D. 3.5″

525. Plate 75

Pair of vases of slender baluster shape with crinkled mouths folded outwards. Red stoneware with a wash of white slip on the feet, and white slip marbling on the bodies. ? T'ANG. H. 6.5″

526. Plate 75

Ewer of teapot shape with globular body, short spout, and plain handle: the sides lobed and shoulder flat. Light buff stoneware marbled with brown. T'ANG OR LATER. H. 3.5″

527. Plate 75

Shallow bowl with straight sides and wide flanged mouth-rim, narrow stem, and spreading foot. Similar ware. D. 4.5″

528. Plate 75

Cup, bowl-shaped, with narrow flat base. Similar ware. D. 3.5″

529. Plate 68

Bowl with rounded sides, flanged rim, and hollow foot. Dark grey stoneware with black surface which has a metallic smear in places. Elaborately ornamented in applied relief. On the sides, three chrysanthemum flowers with foliage and a sketchy prunus spray in high relief between two bands of cable pattern and spaced by four twig-handles capped with animal heads. With the prunus design is a lizard. Below is a band of toothed ornament and on the rim a border of pointed leaves studded with rosettes and a cable band. UNCERTAIN. D. (WITH HANDLES) 9.9″

530.

Plate with wide flat rim moulded in low relief with bands of formal leaf designs. Porcelain with glaze much worn and clouded with buff stains. UNCERTAIN. D. 7.25″

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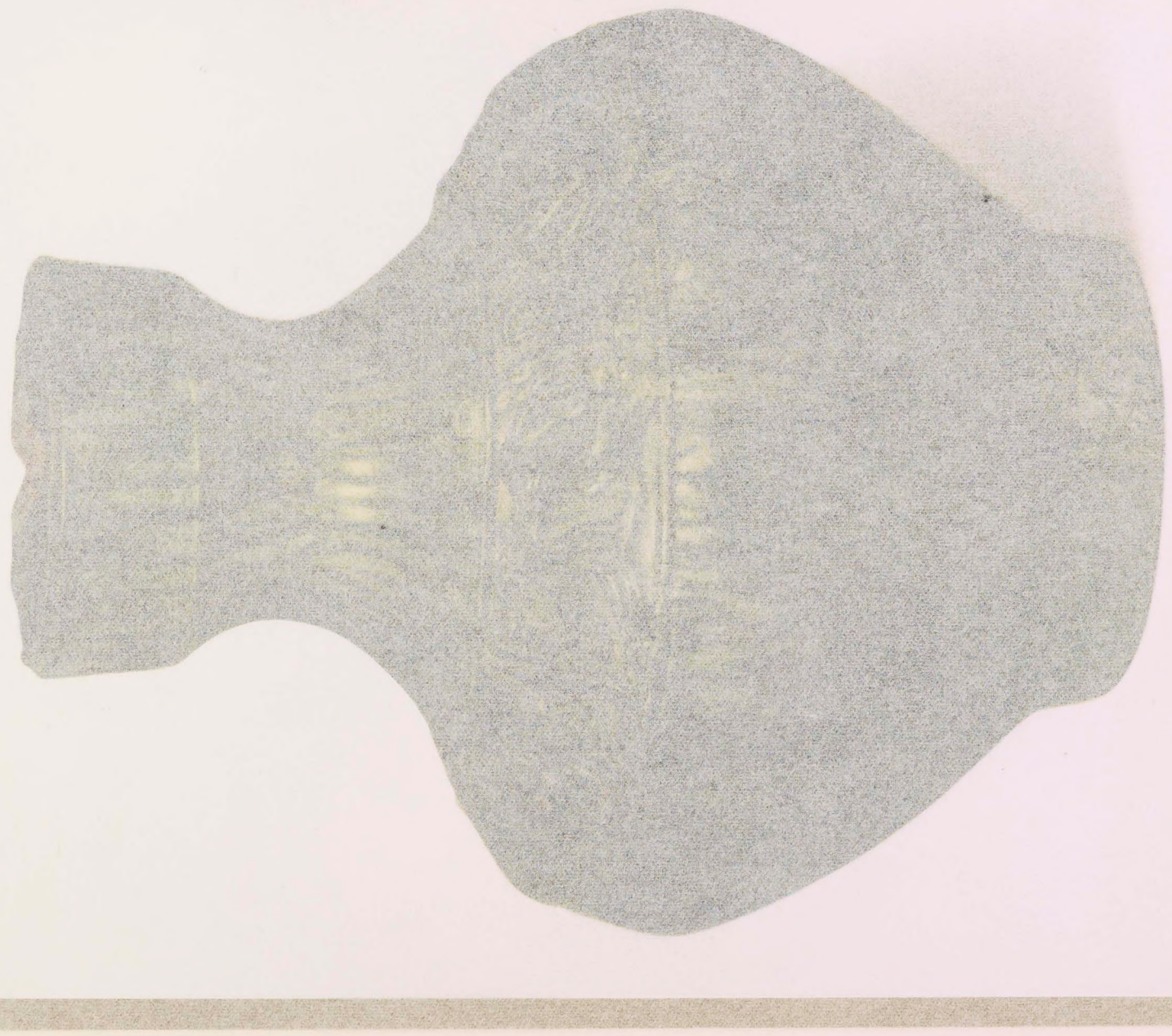


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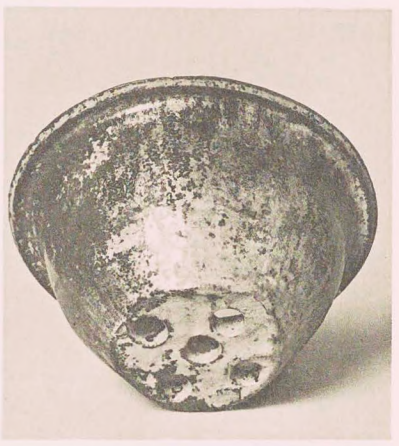
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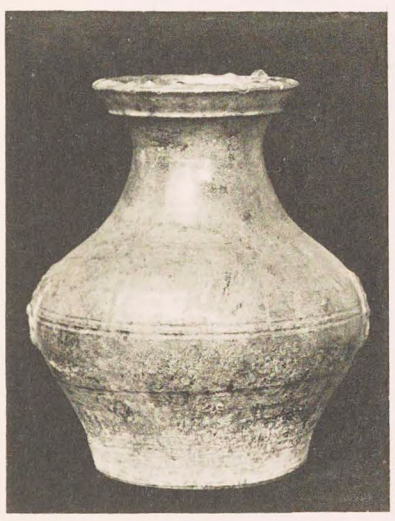
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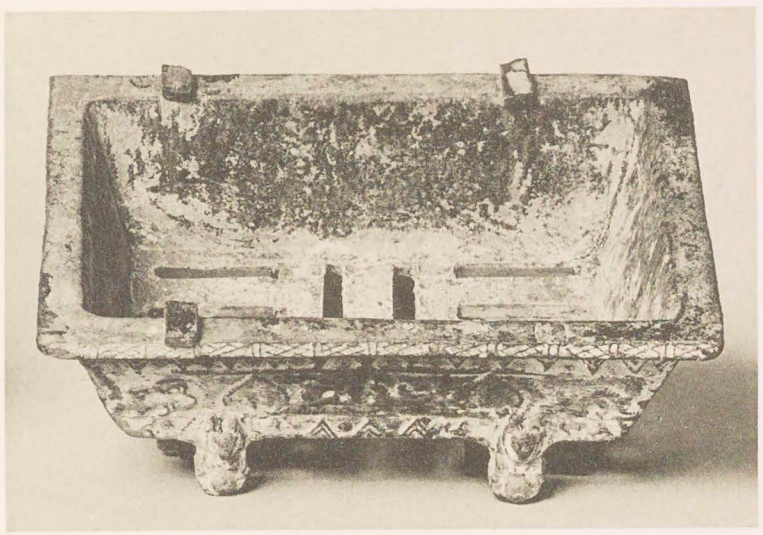
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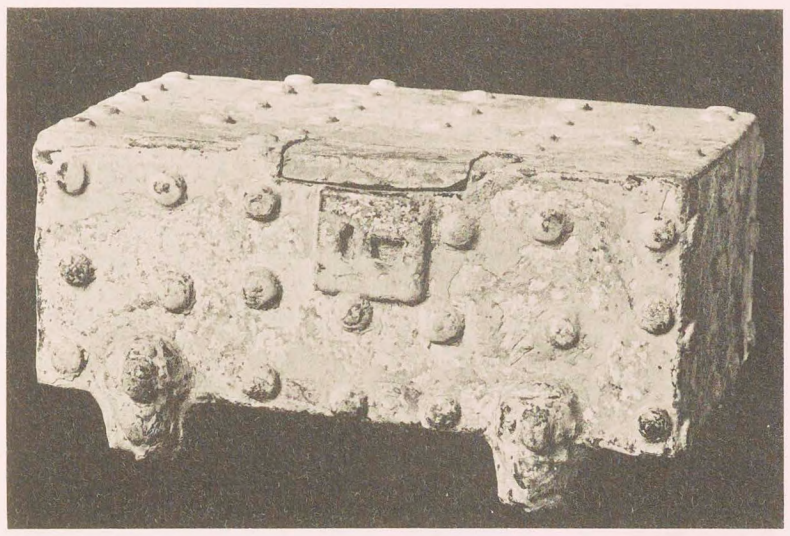
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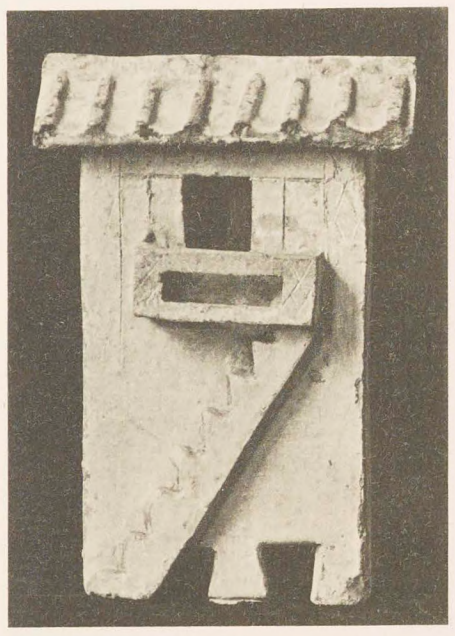
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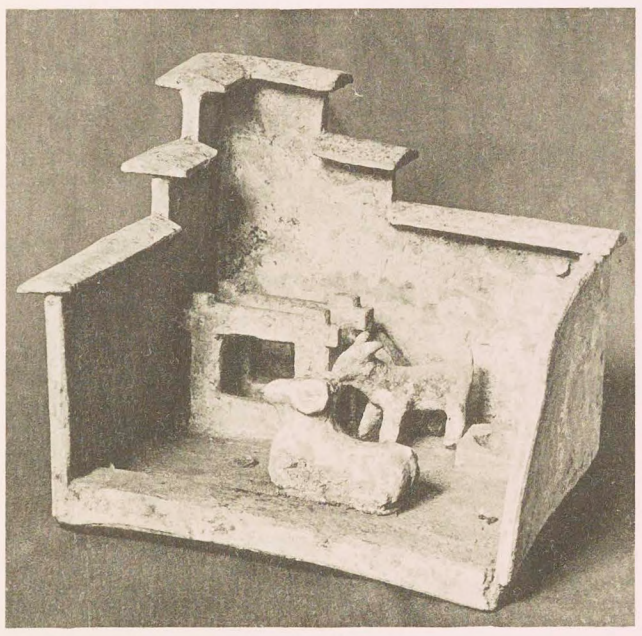
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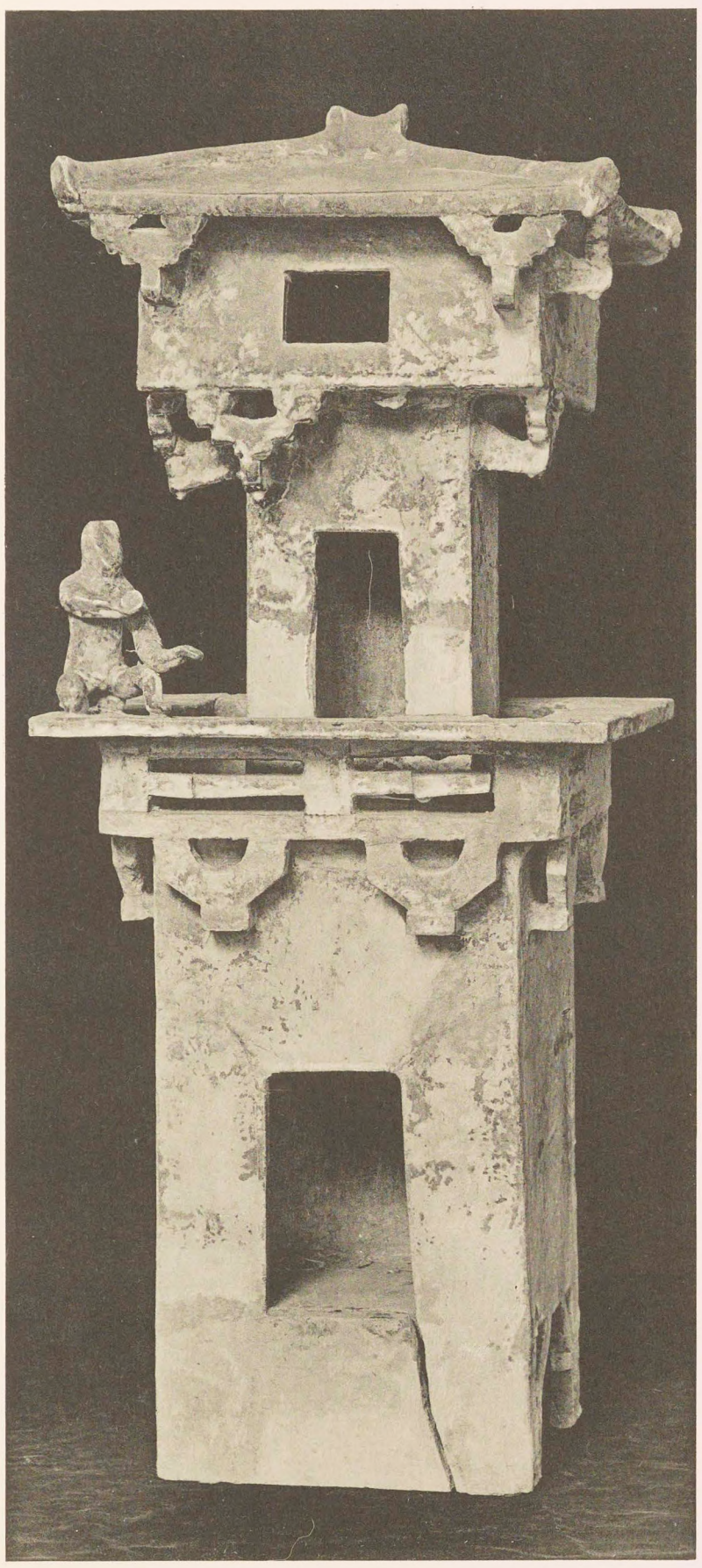
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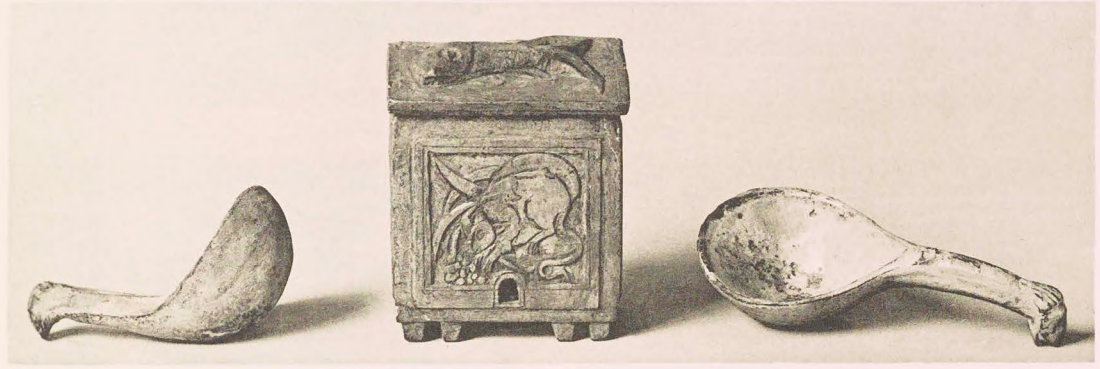
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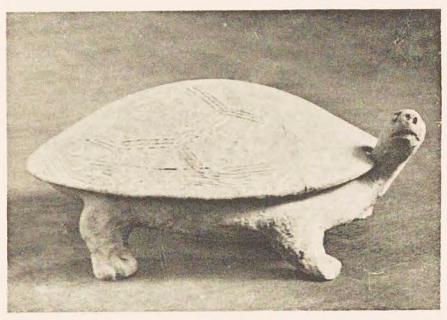
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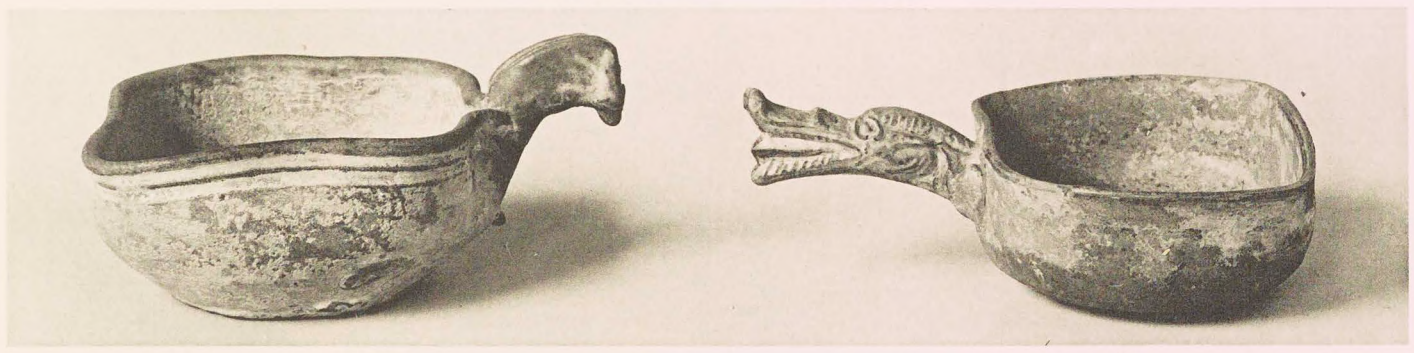
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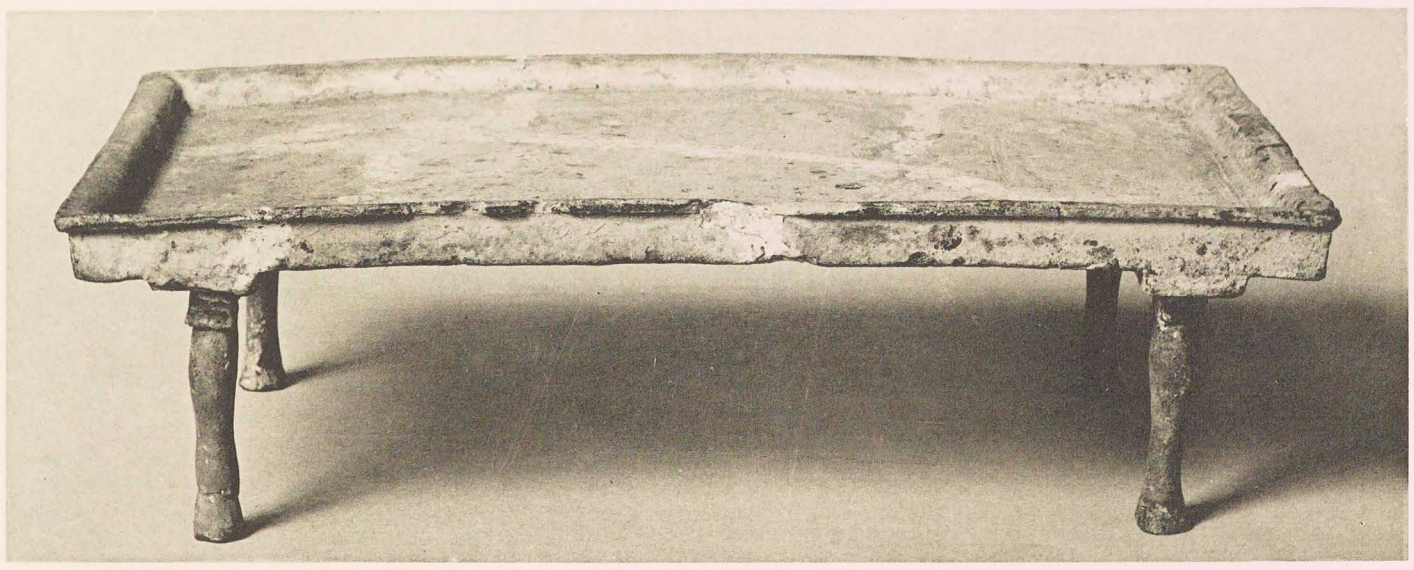
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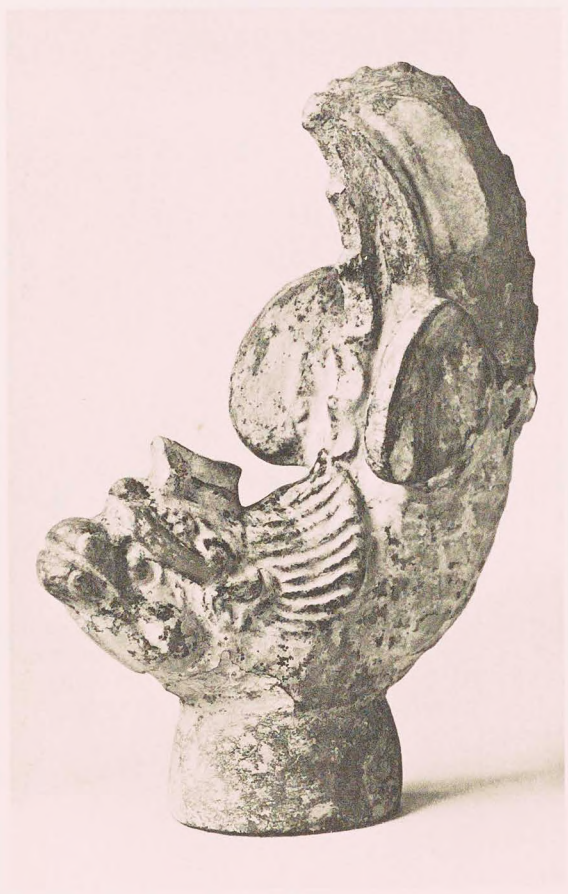
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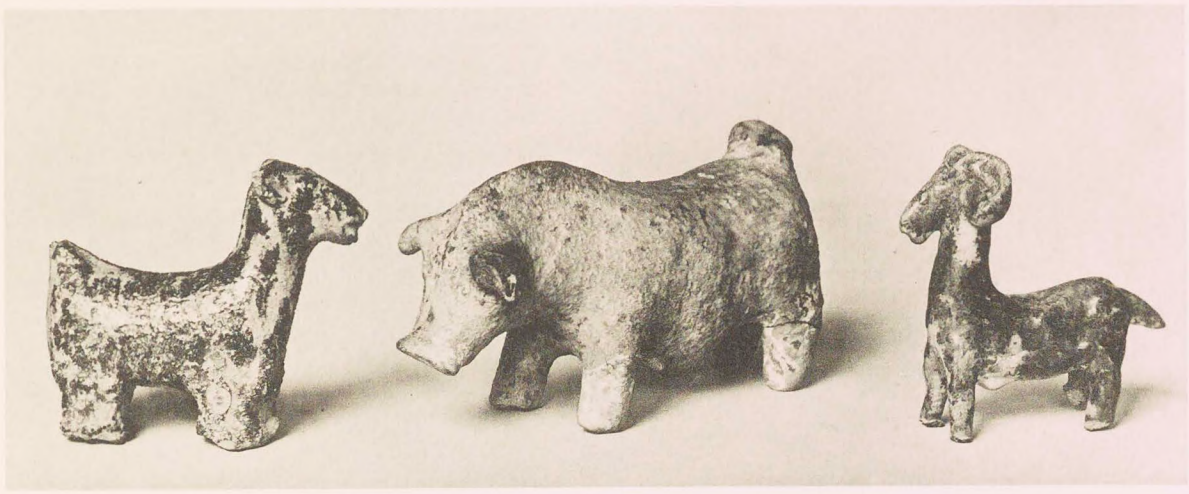
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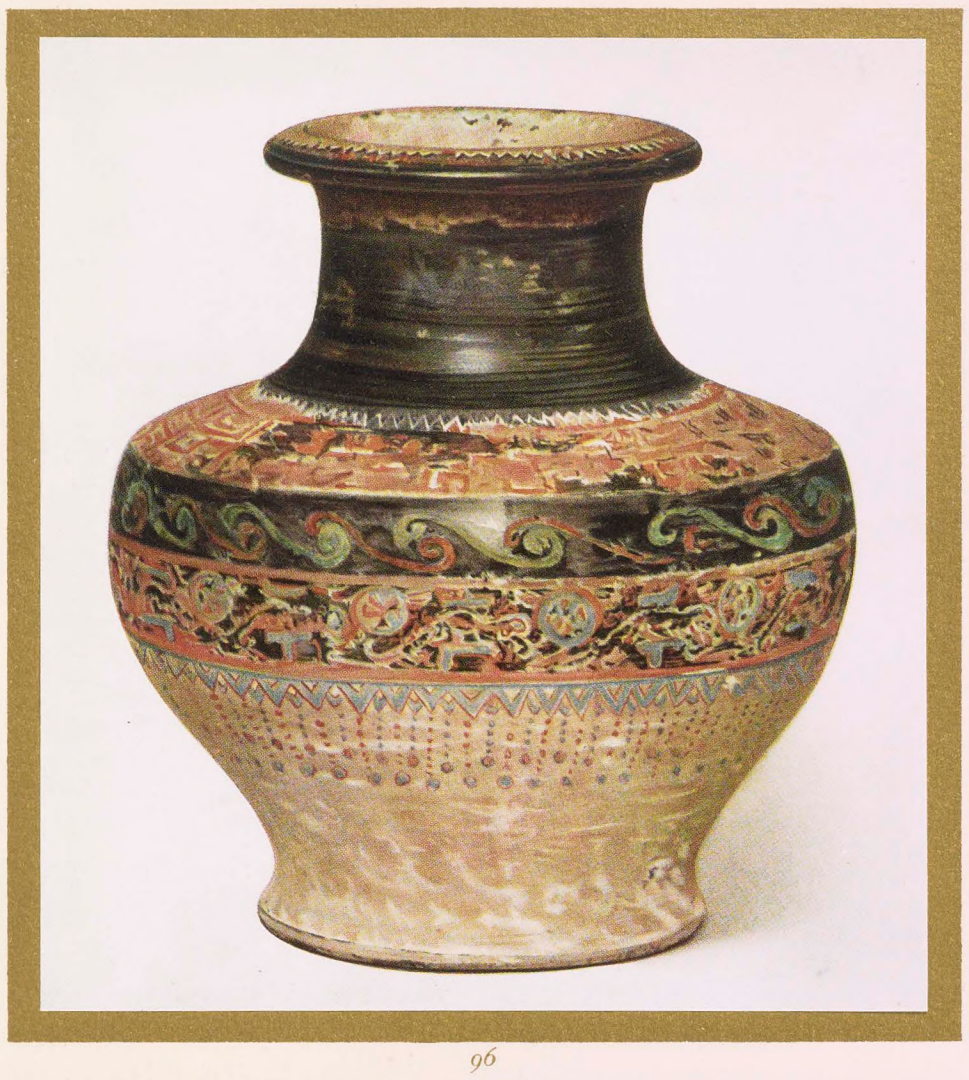




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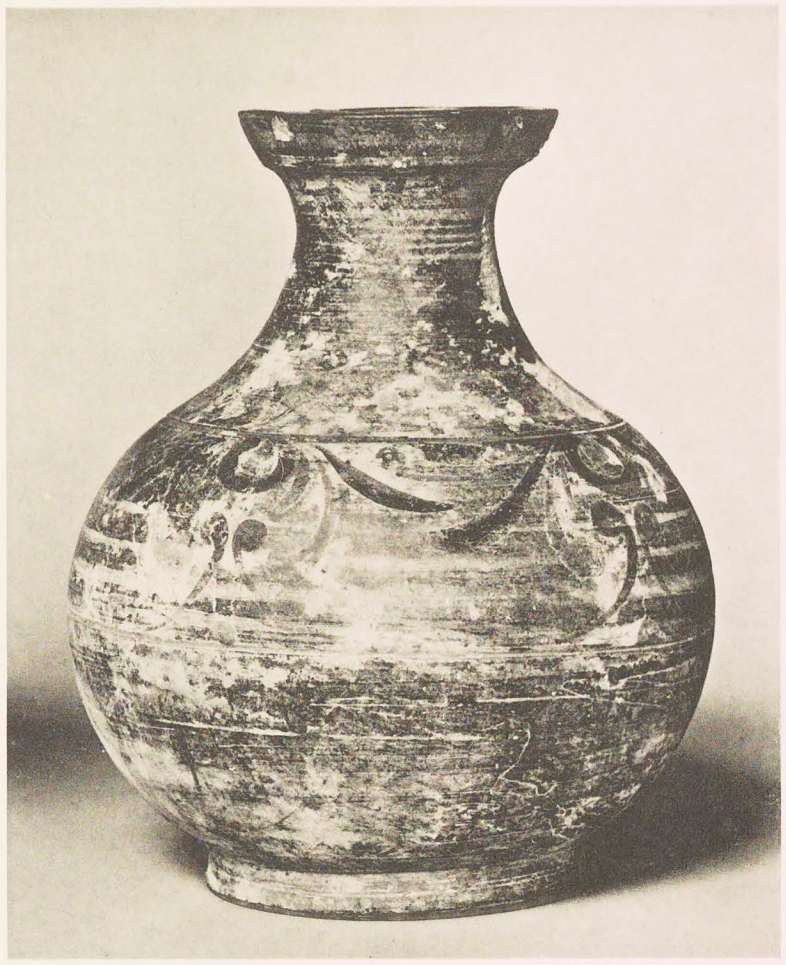
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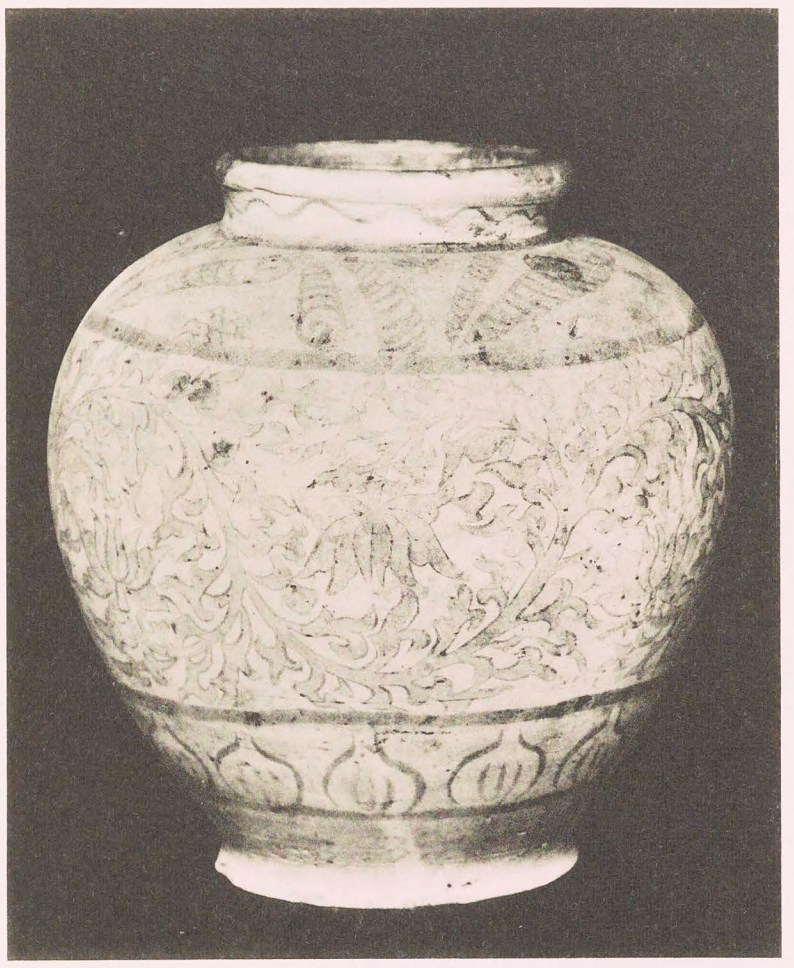
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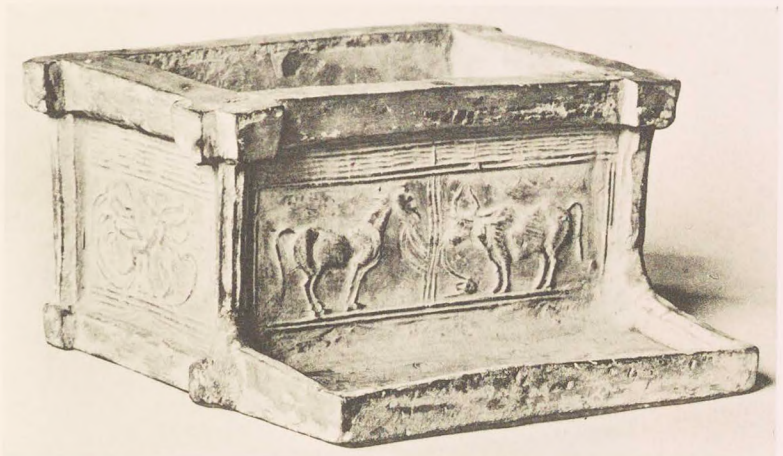
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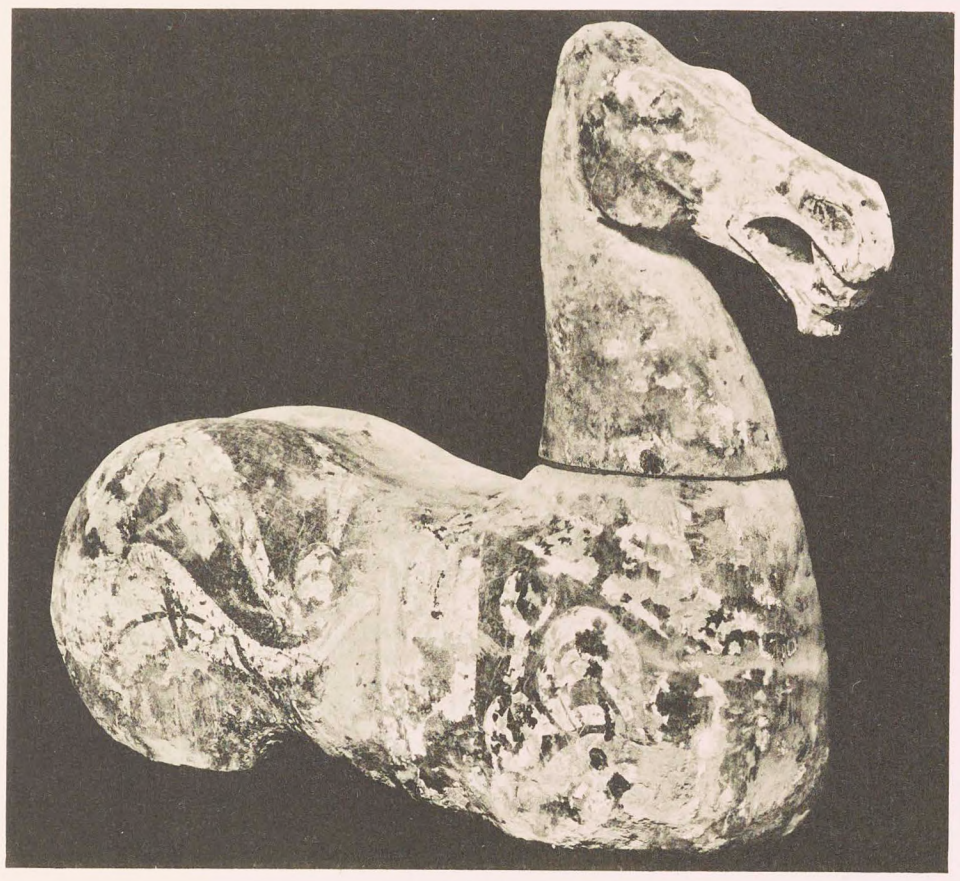
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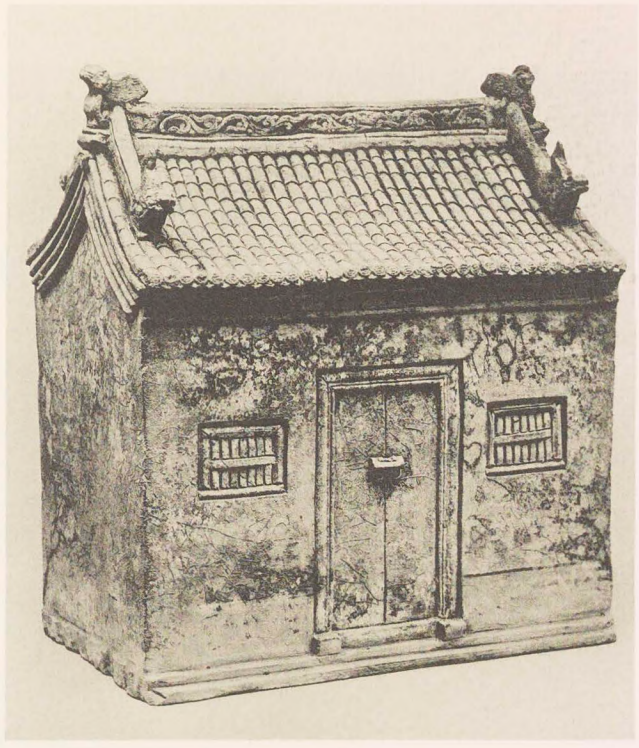
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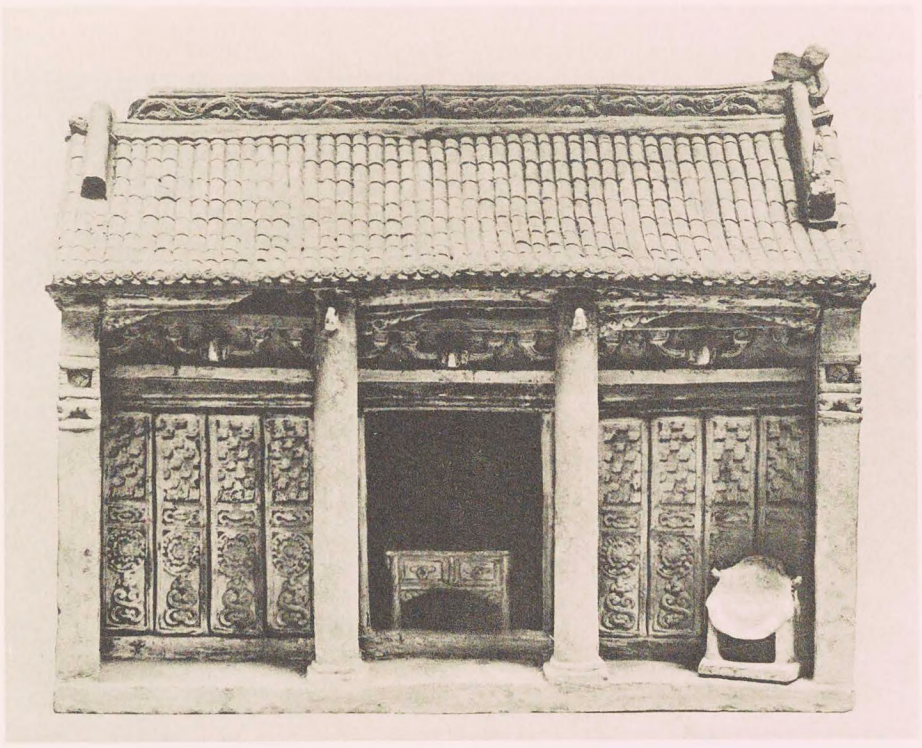
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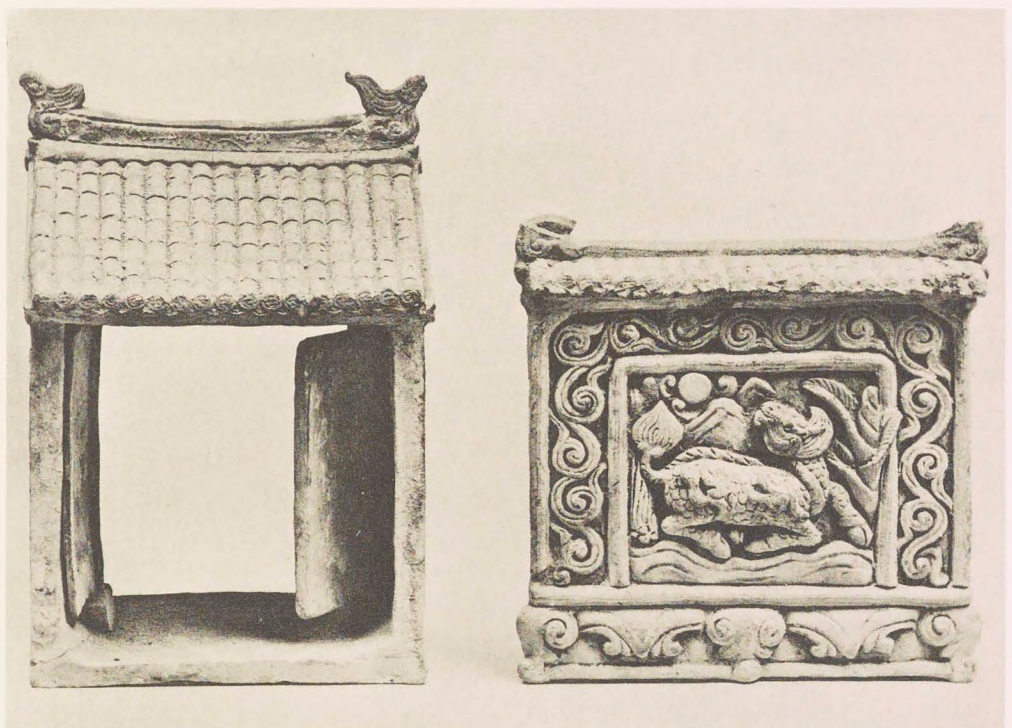
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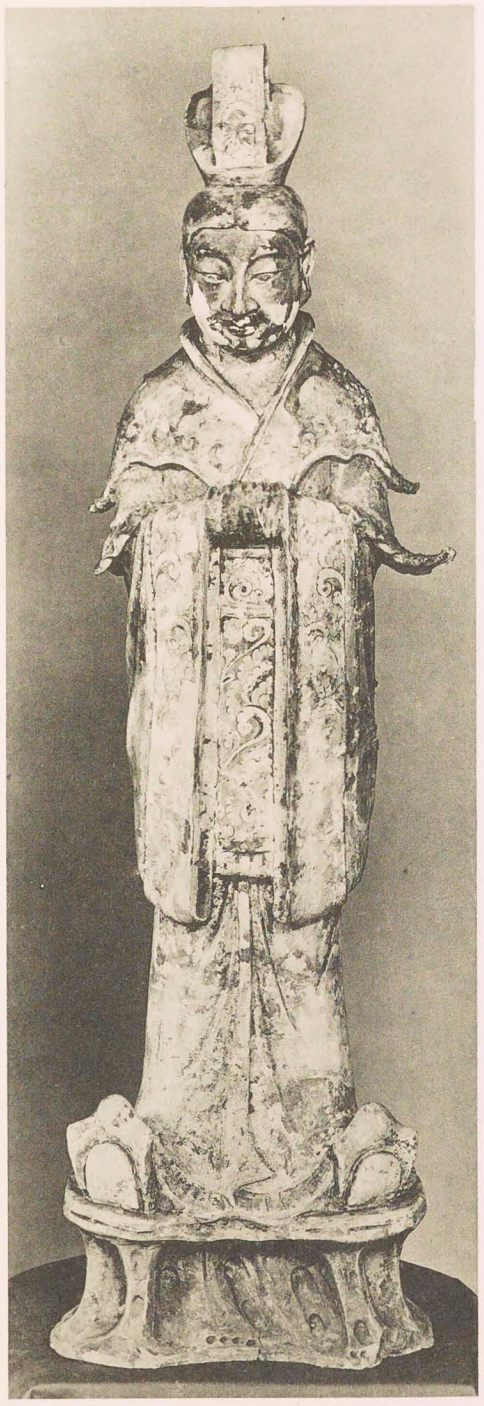
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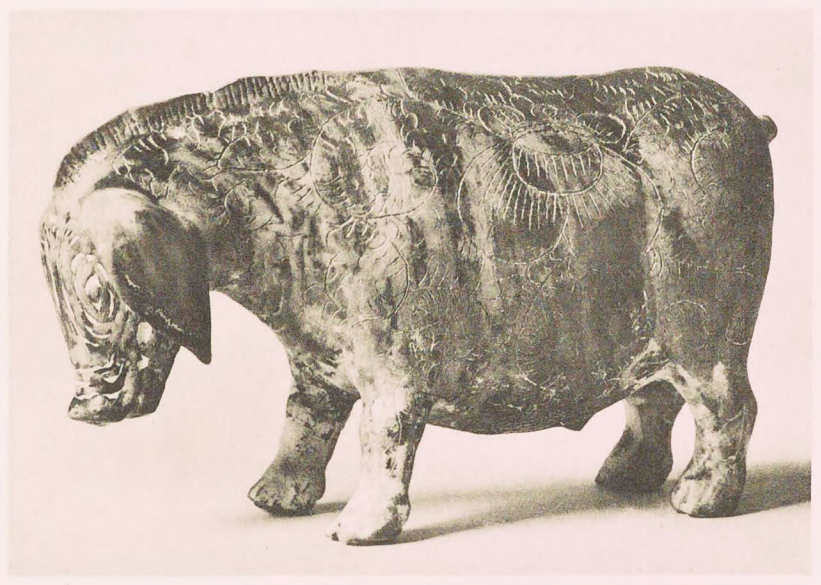
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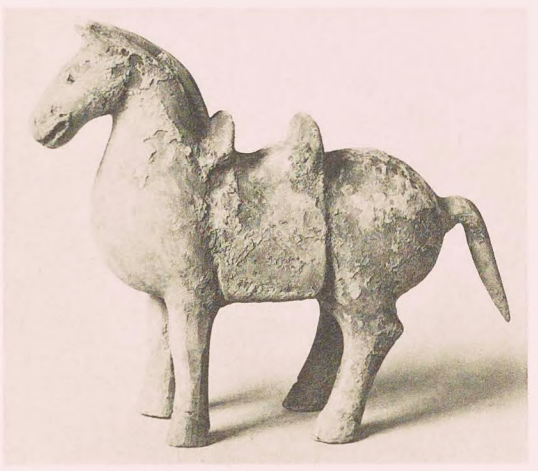
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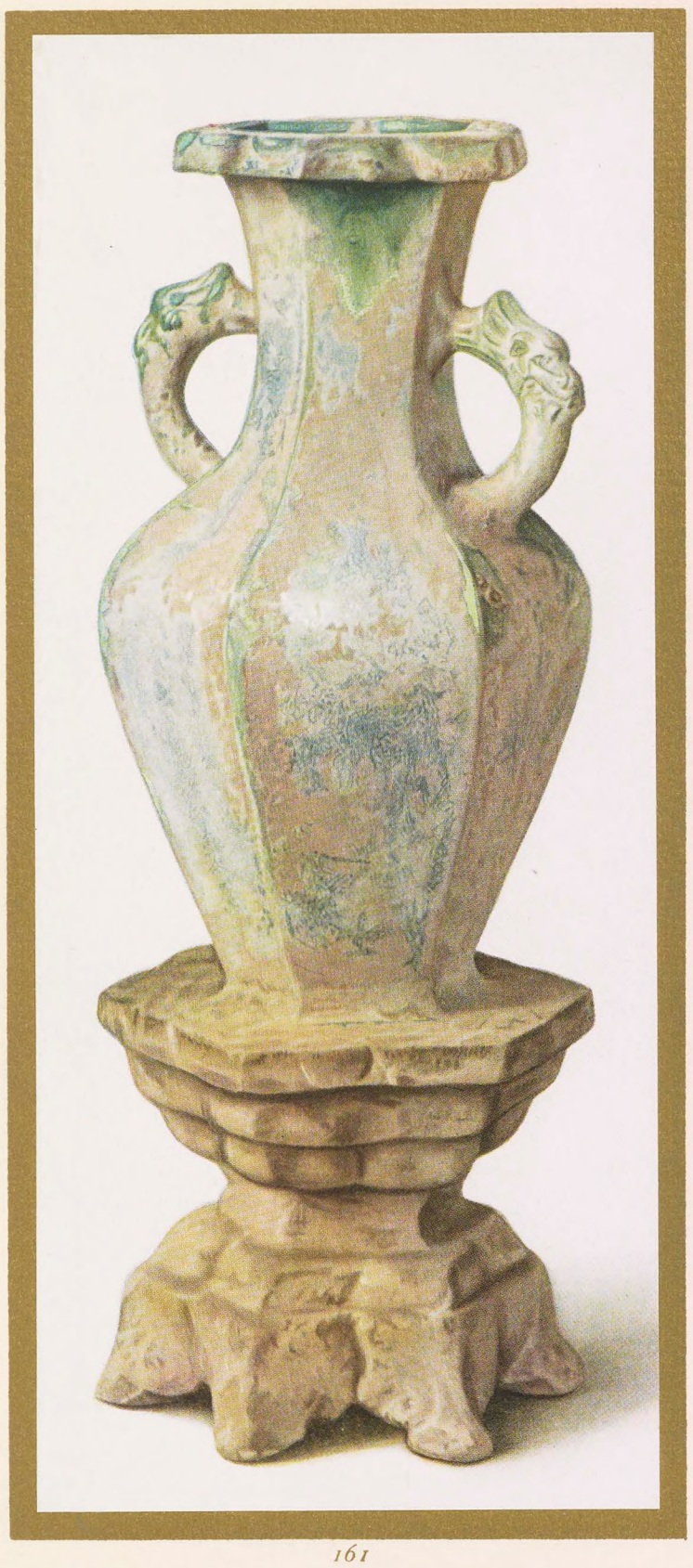
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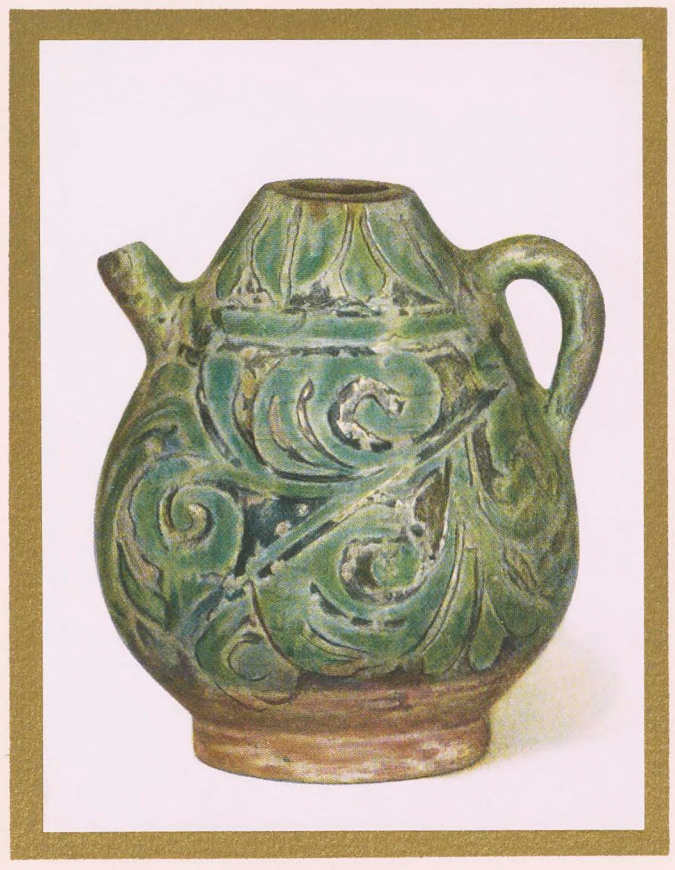
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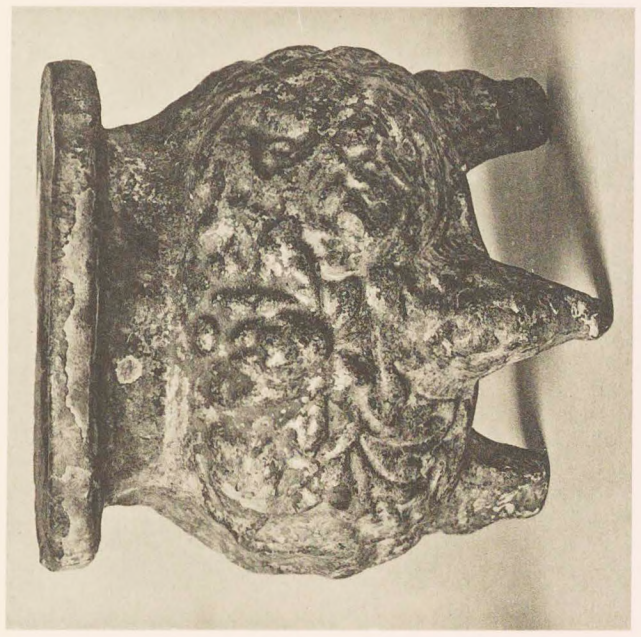
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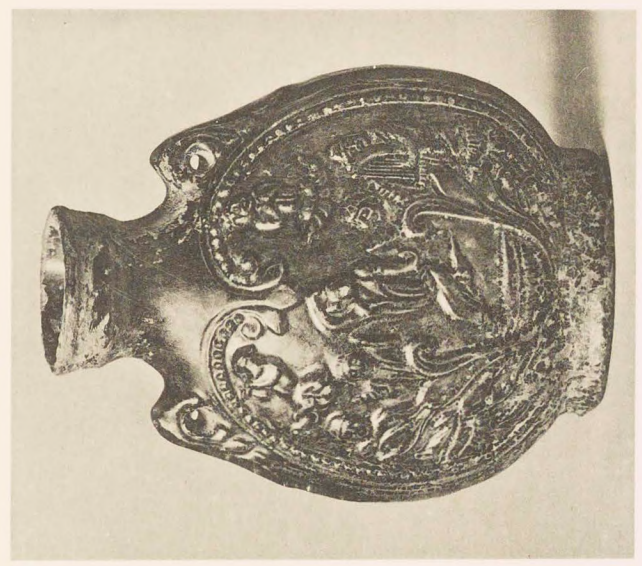
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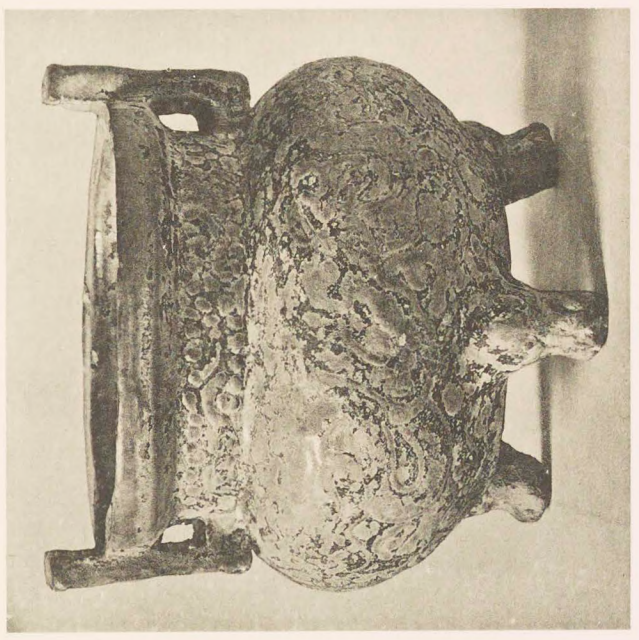
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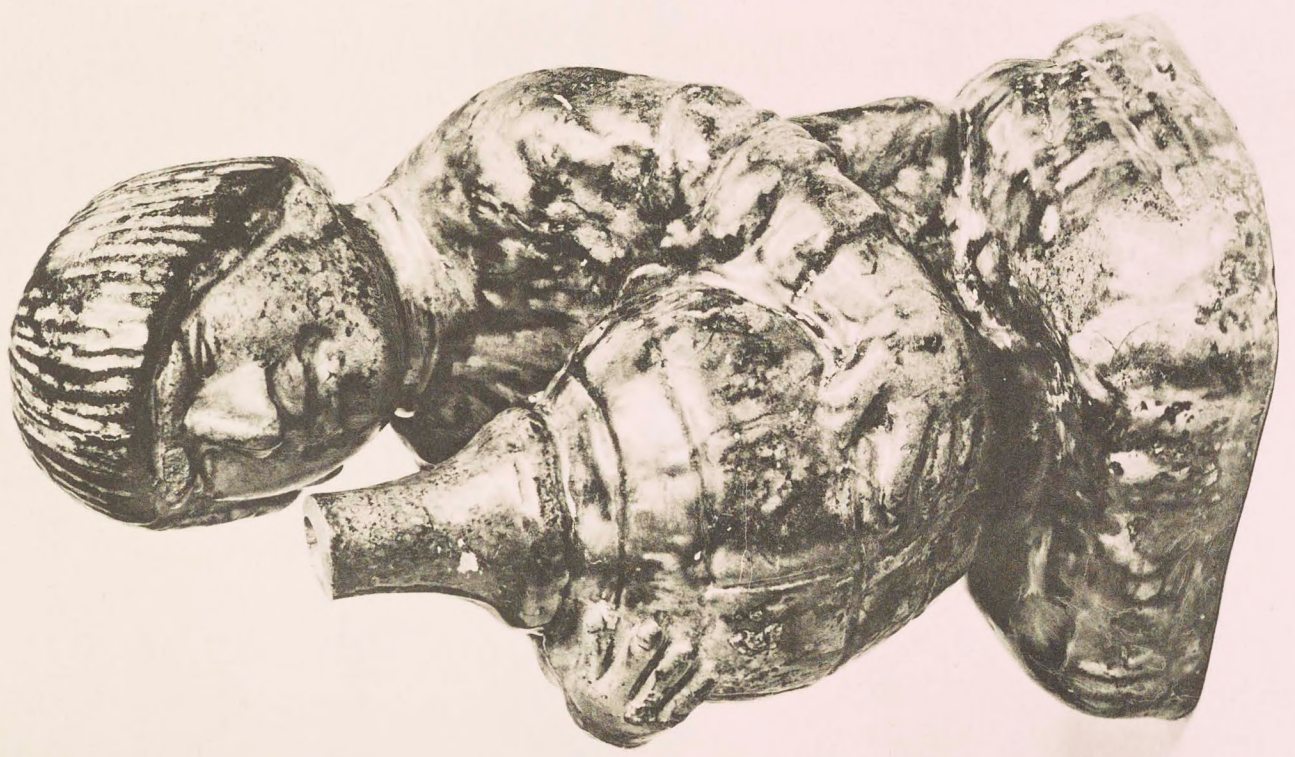
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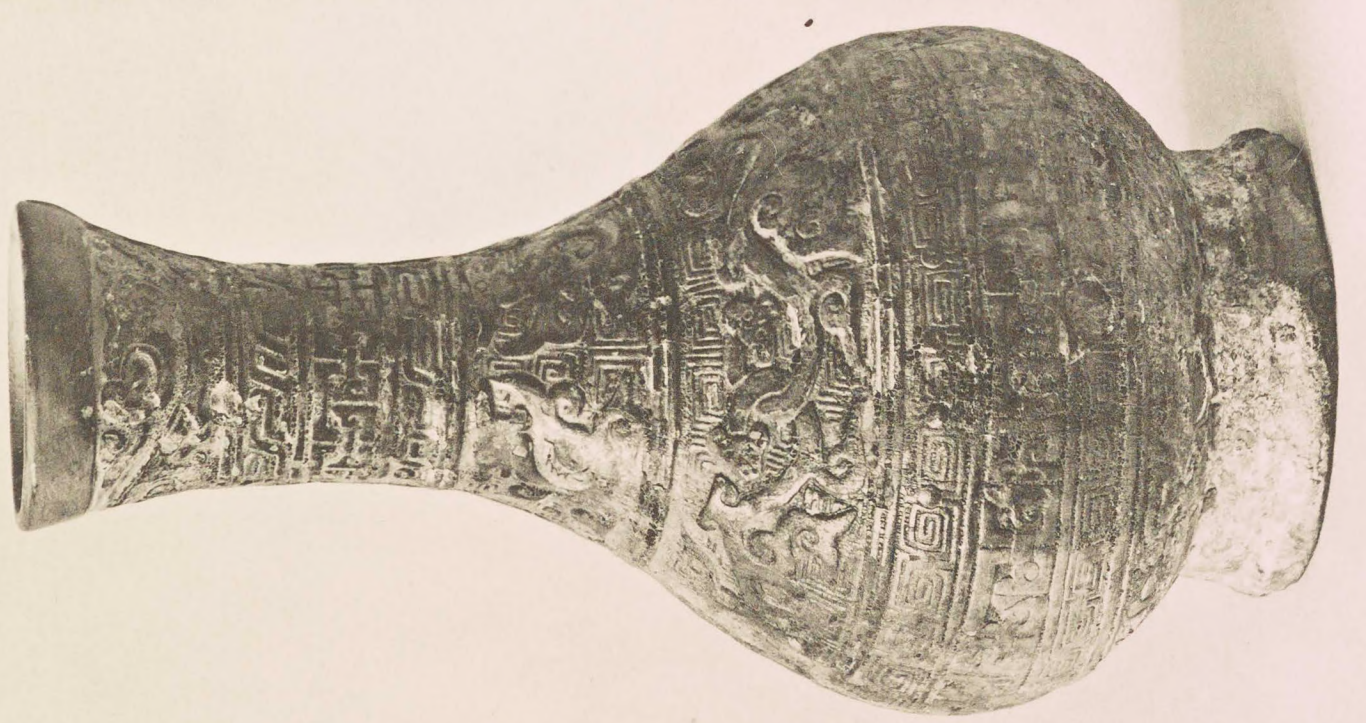
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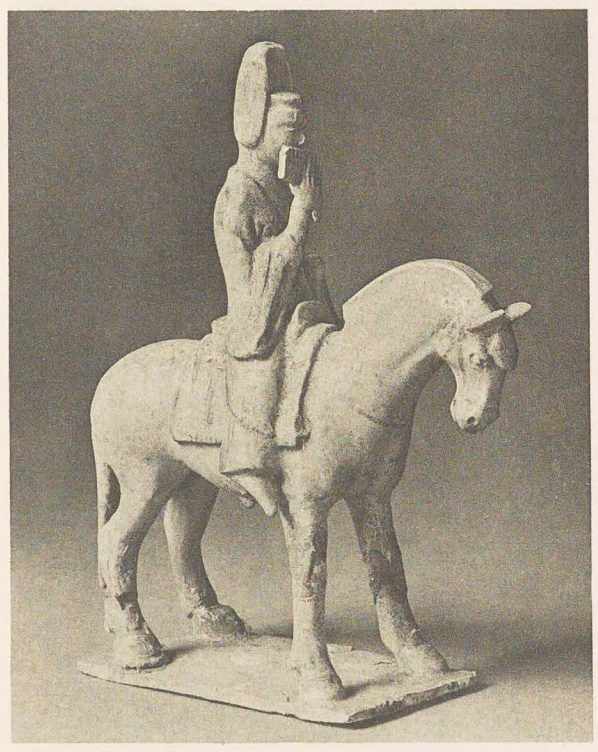
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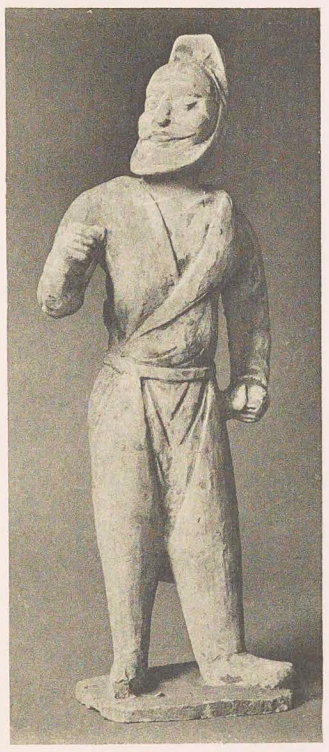




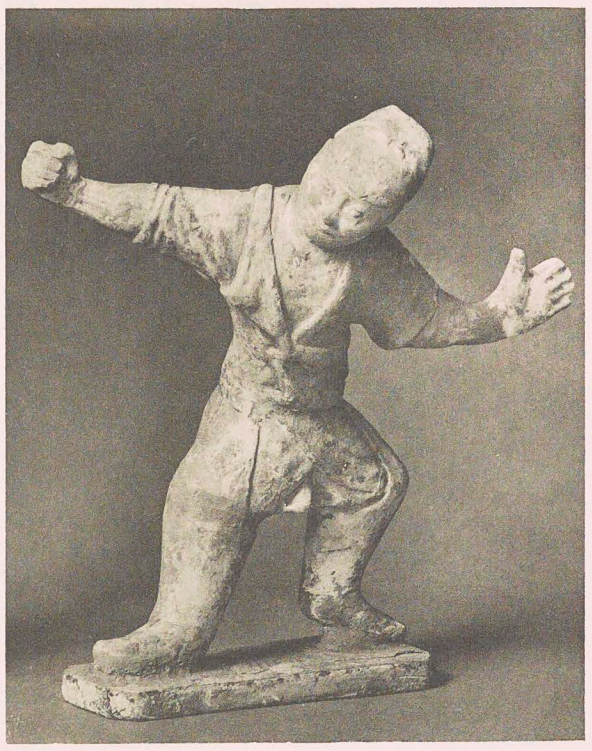
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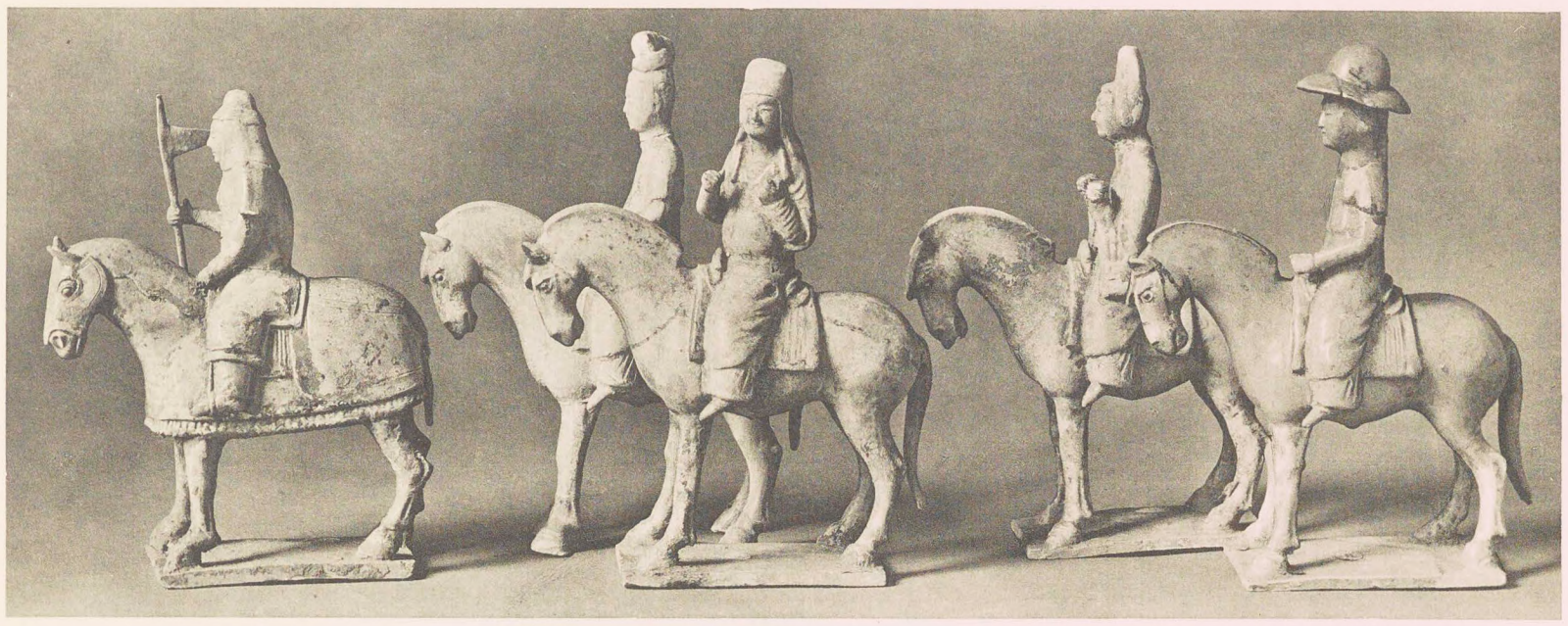
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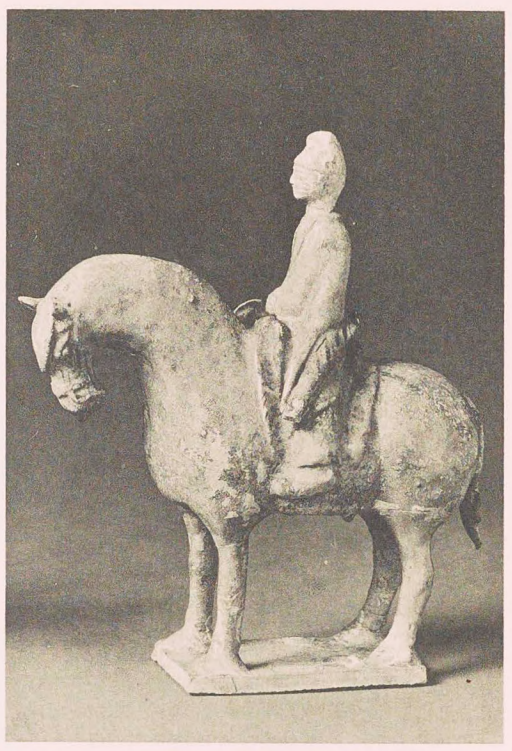
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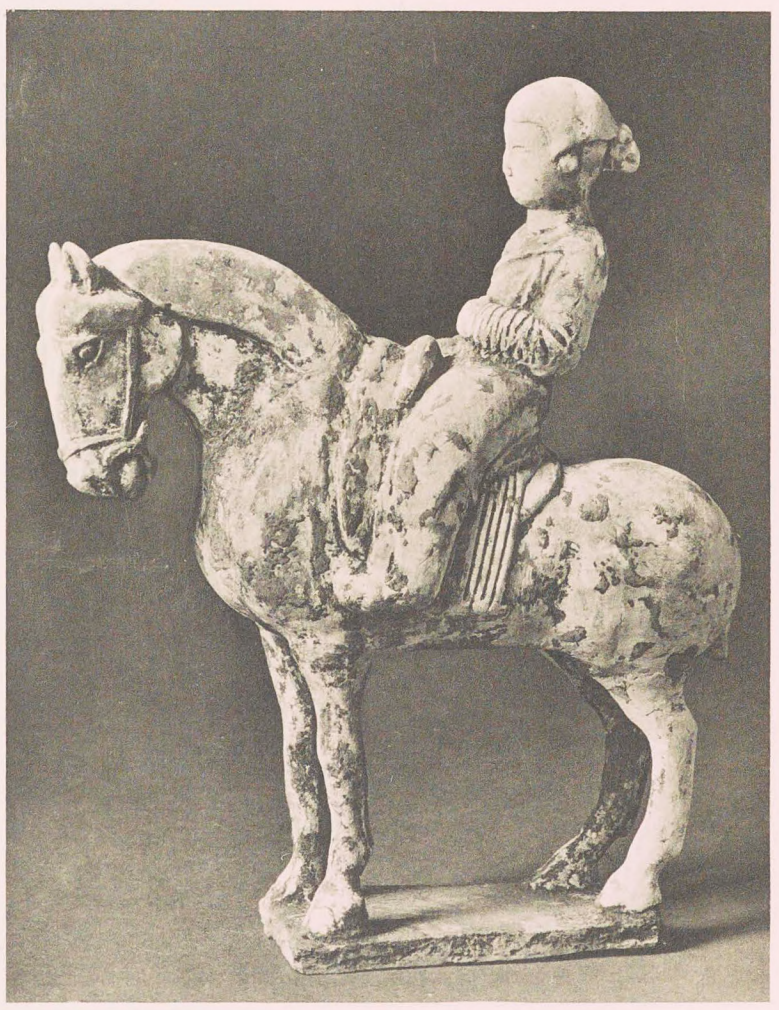
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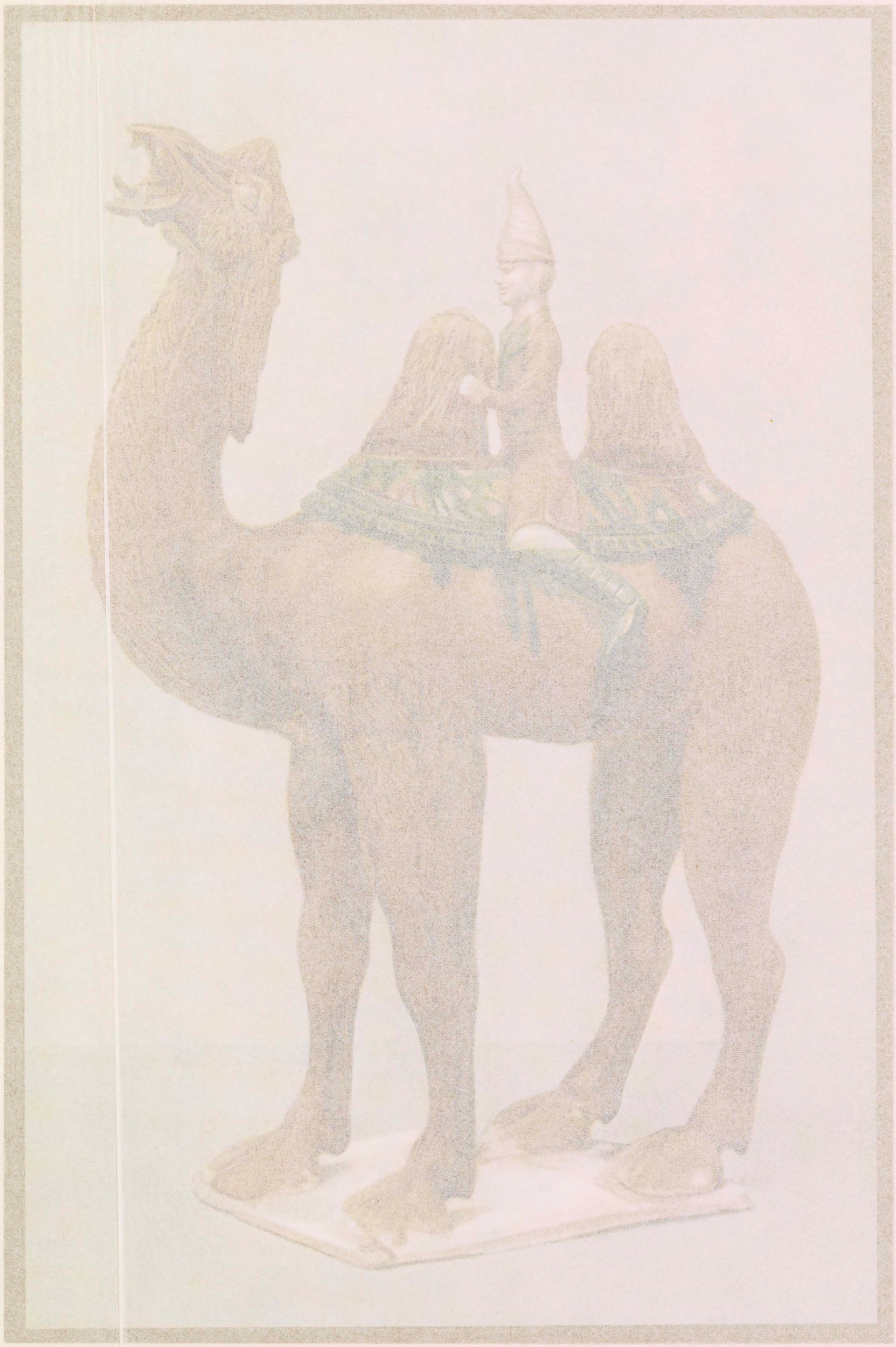
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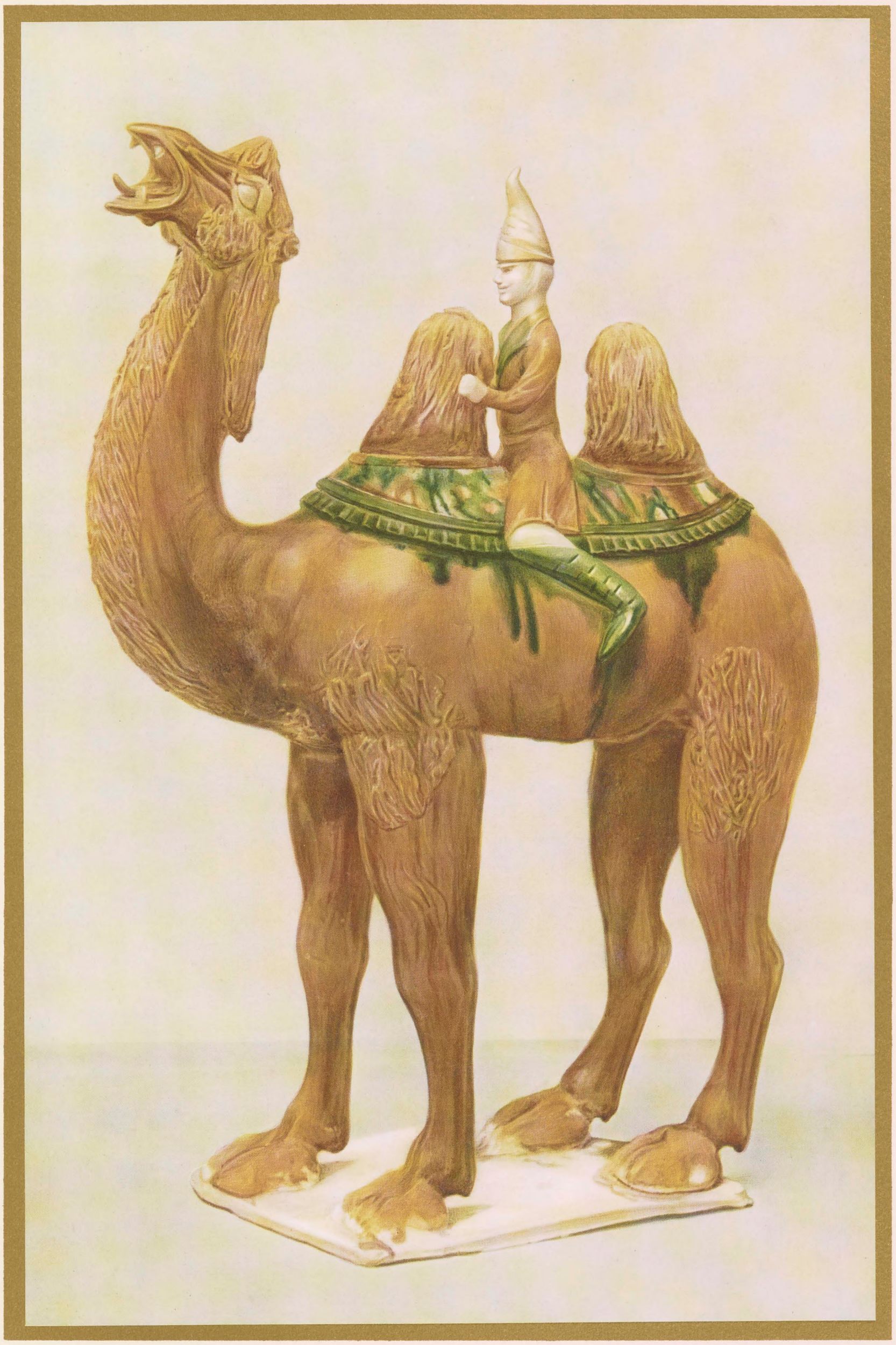


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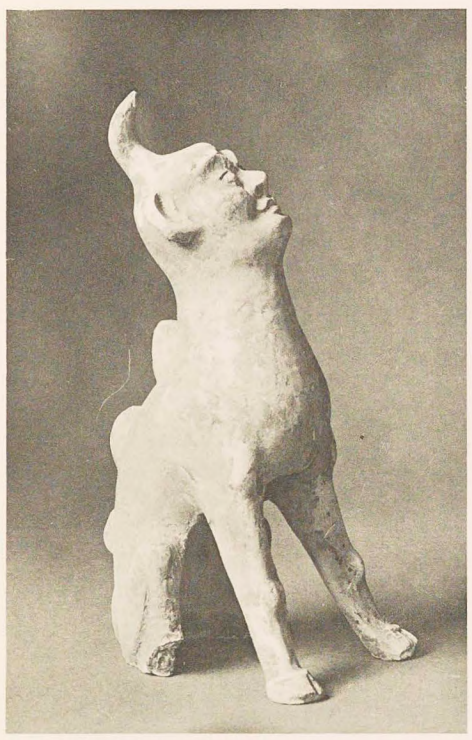
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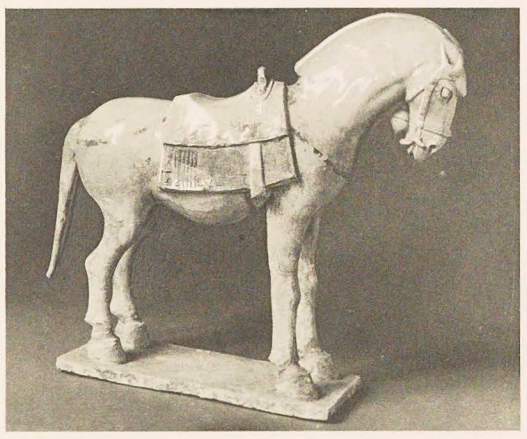
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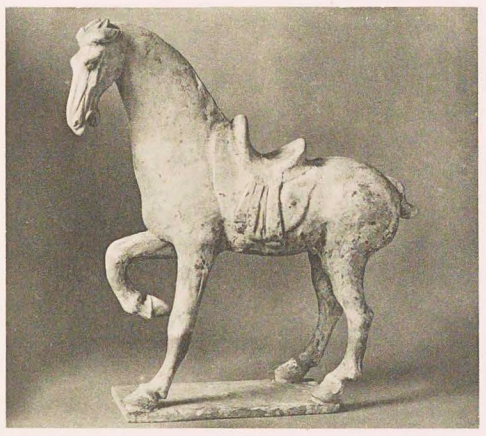
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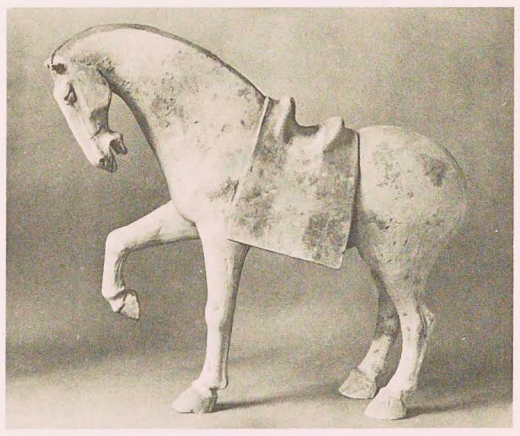
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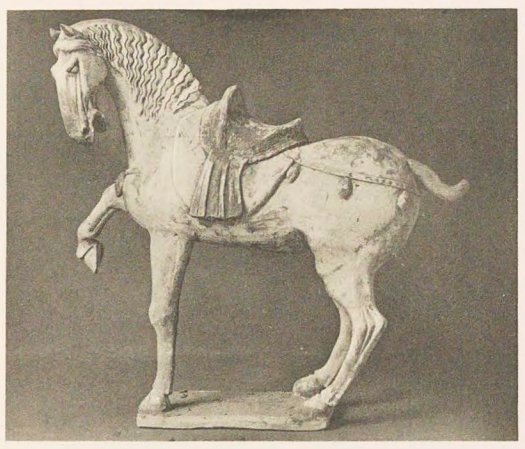
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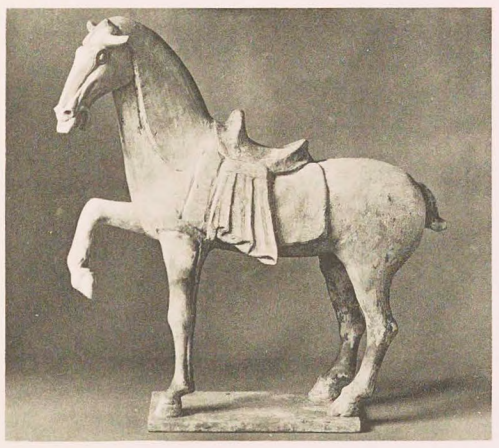
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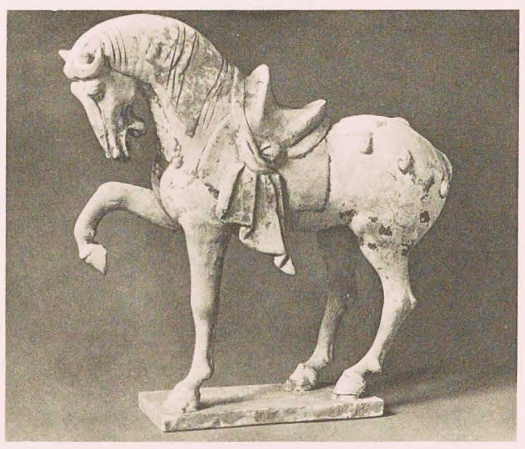
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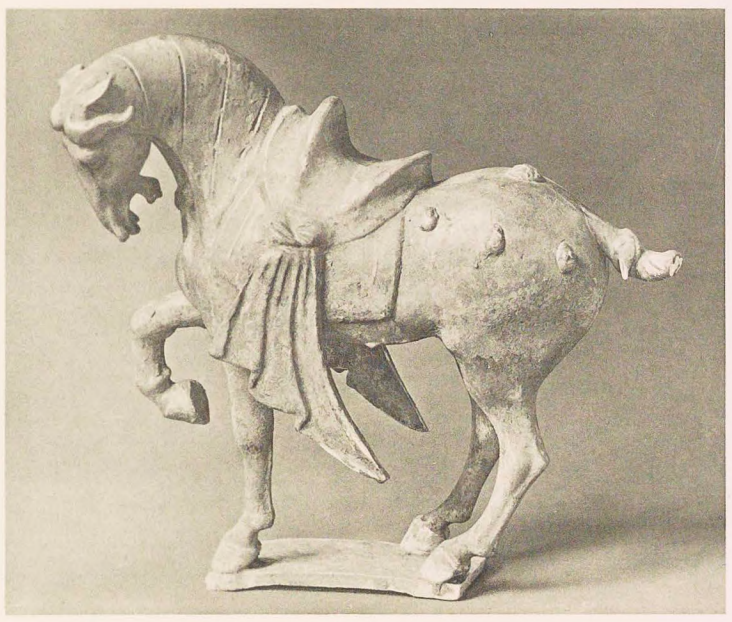
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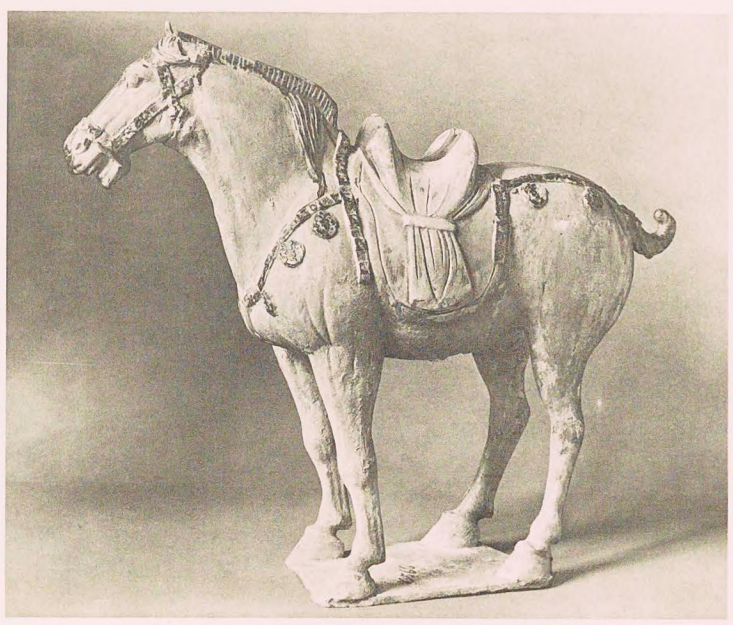
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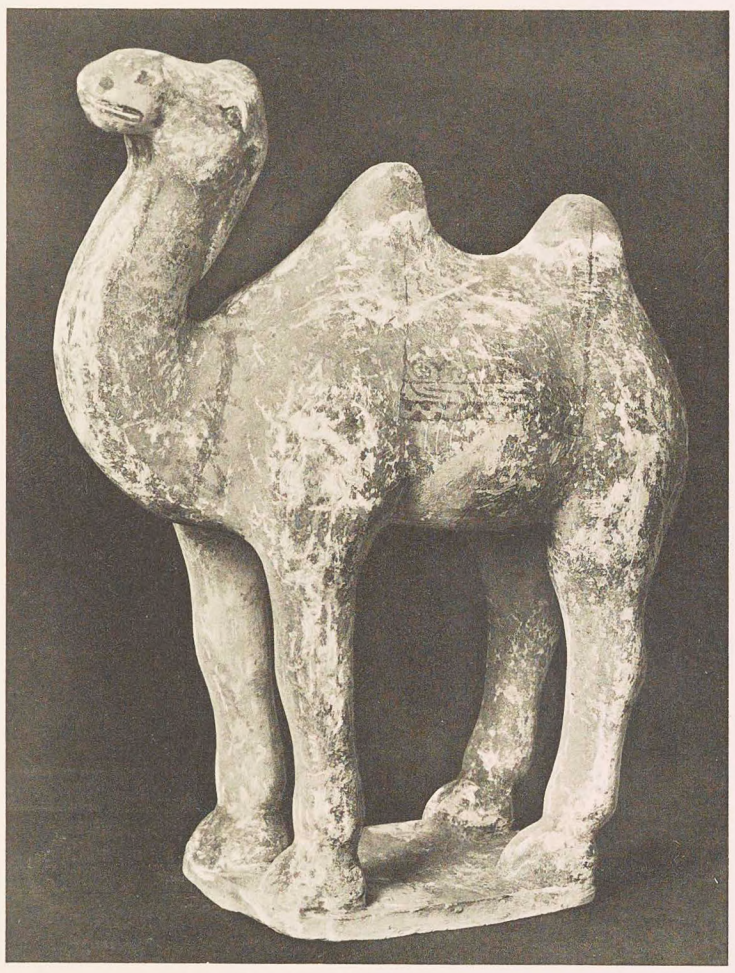
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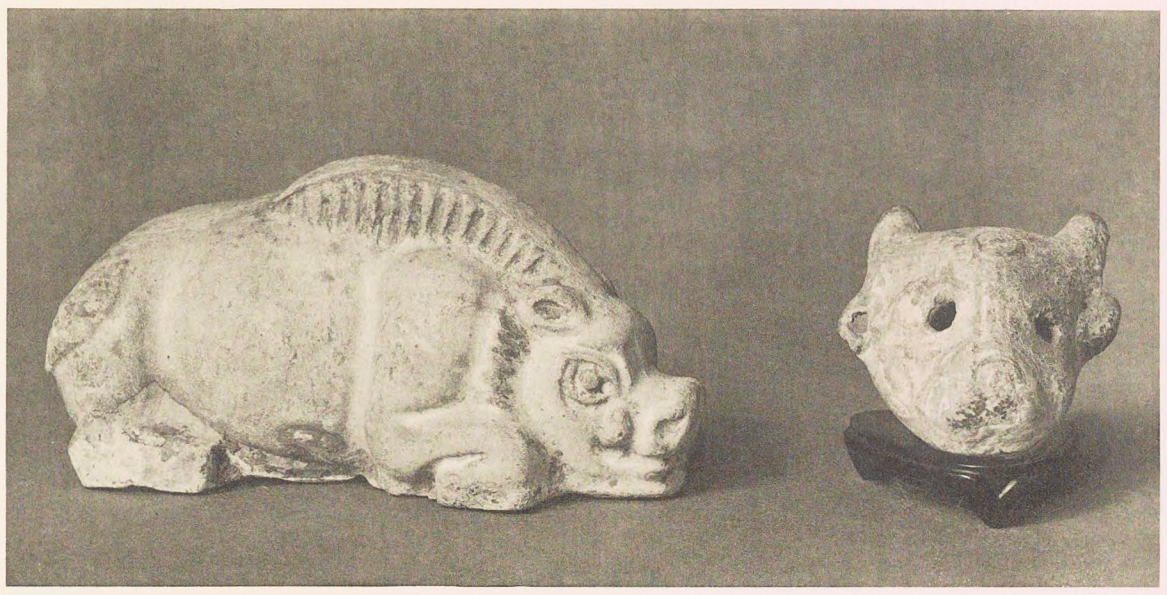
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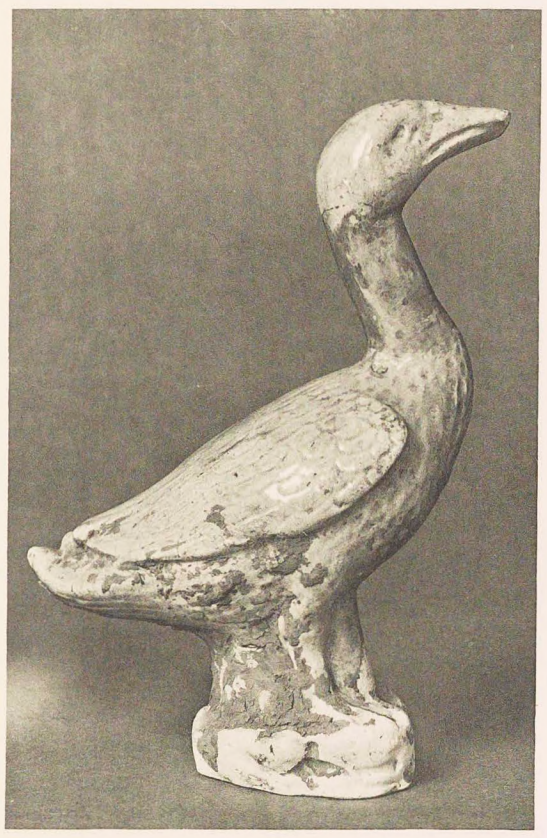
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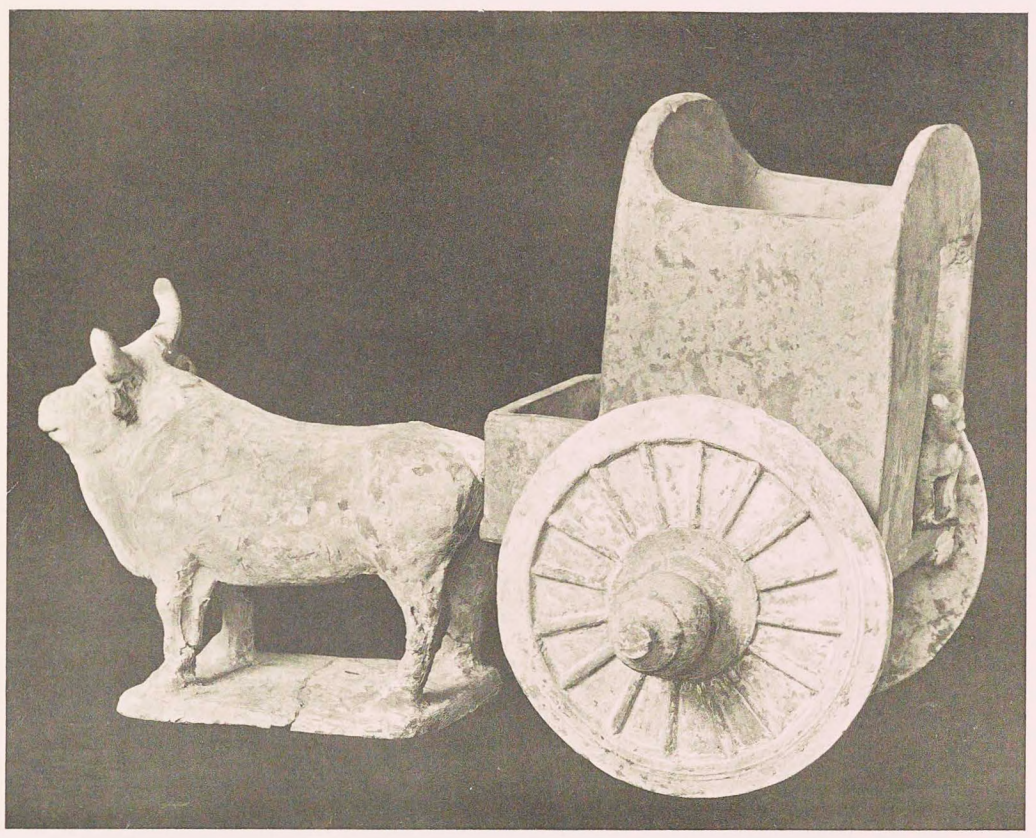
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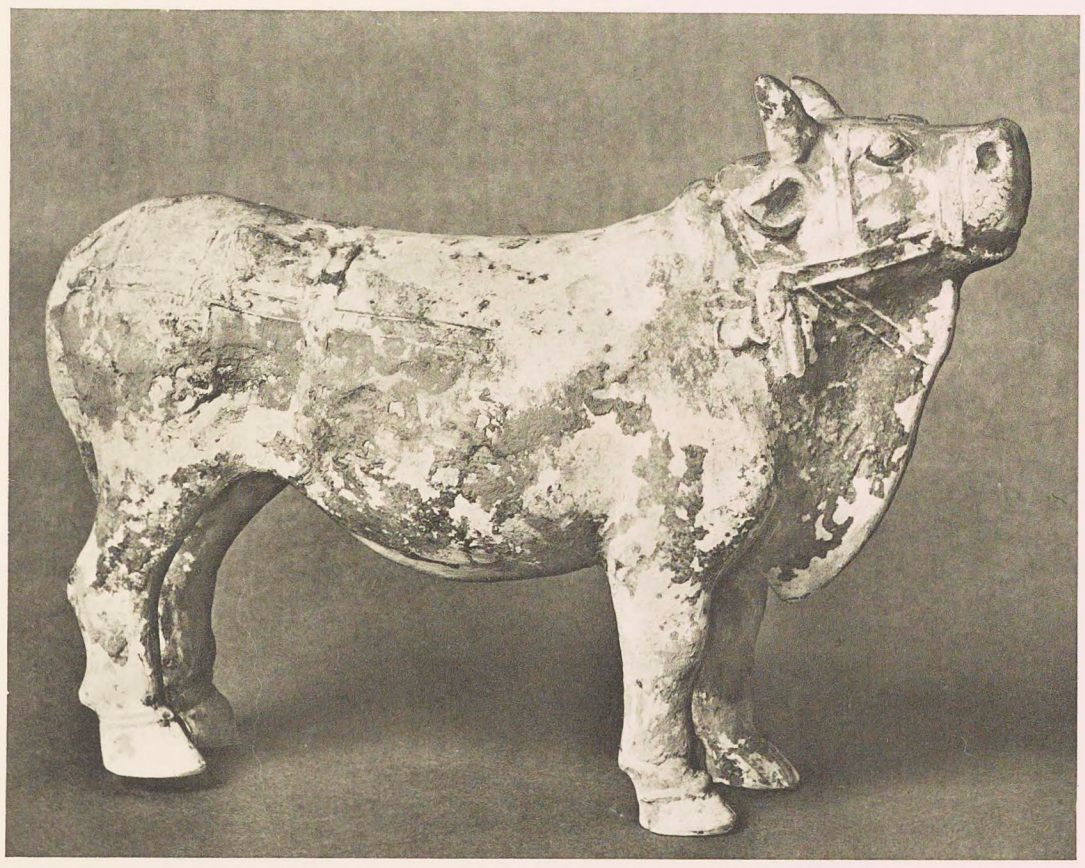
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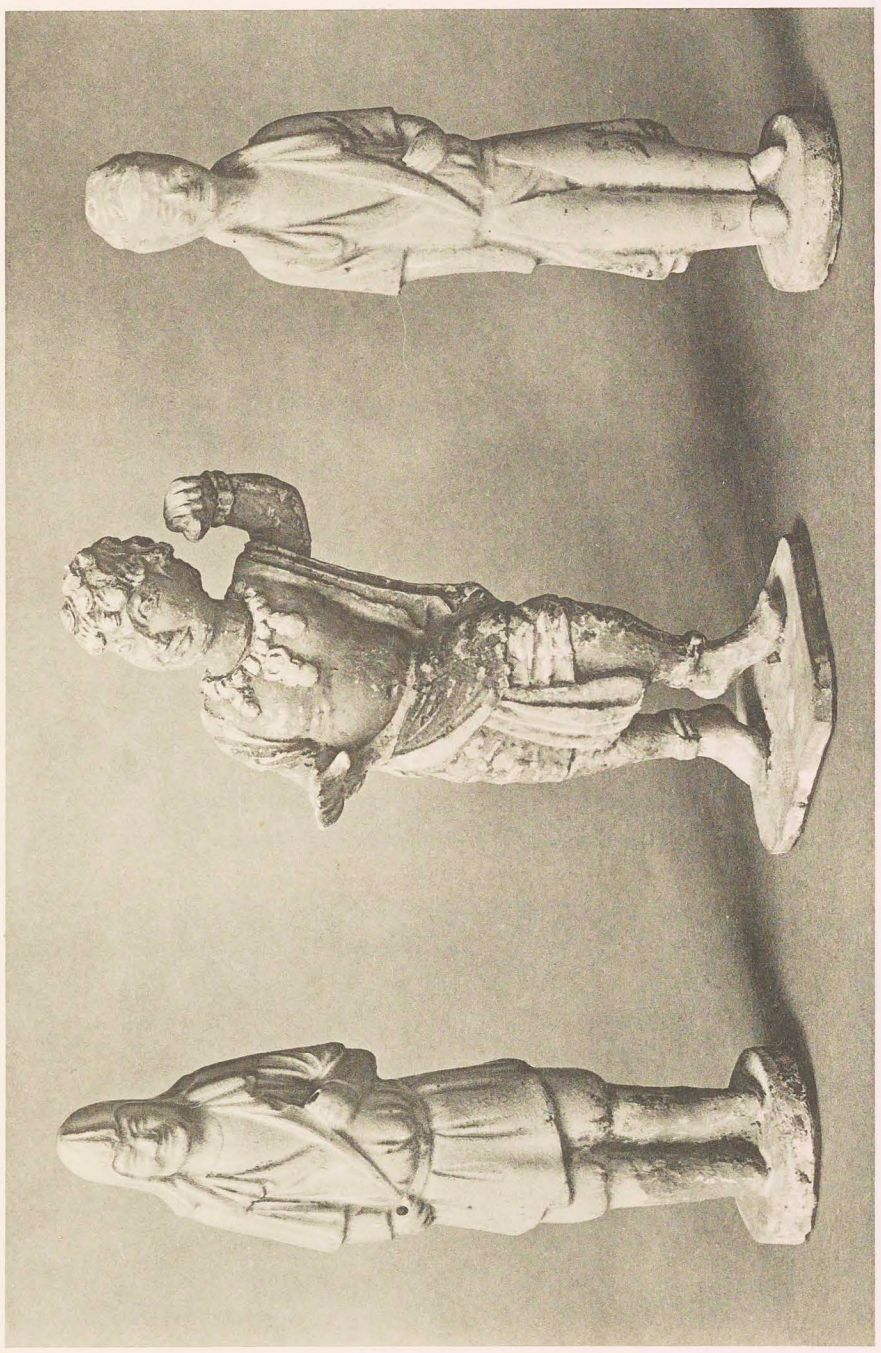
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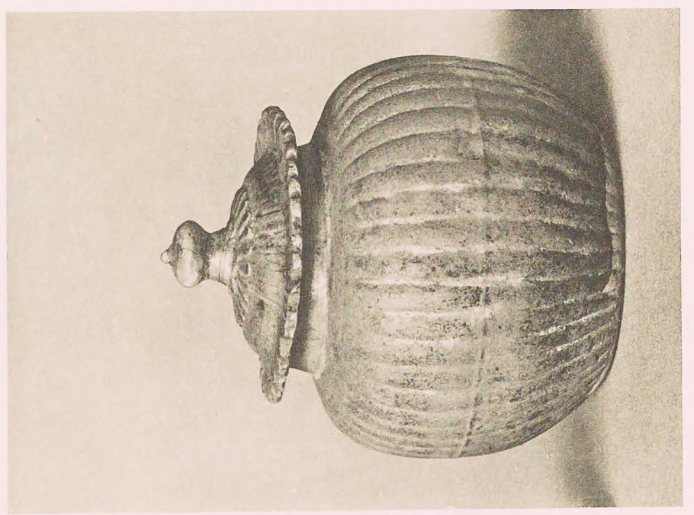


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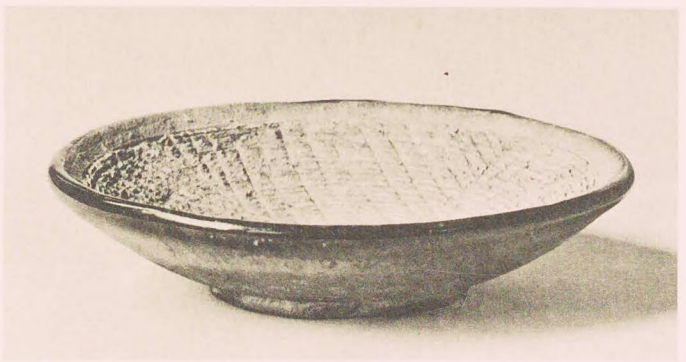
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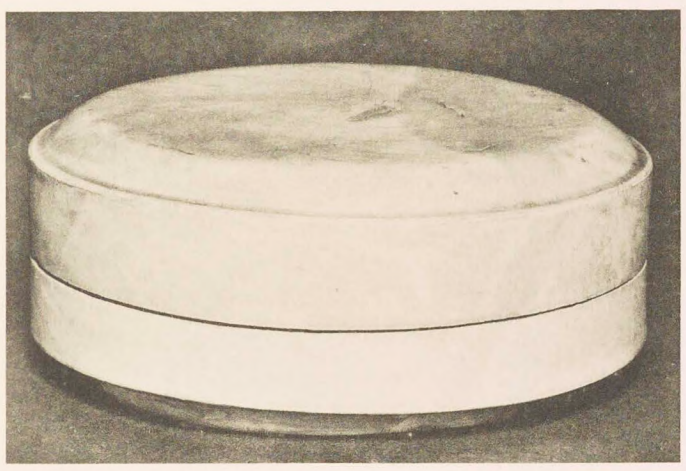
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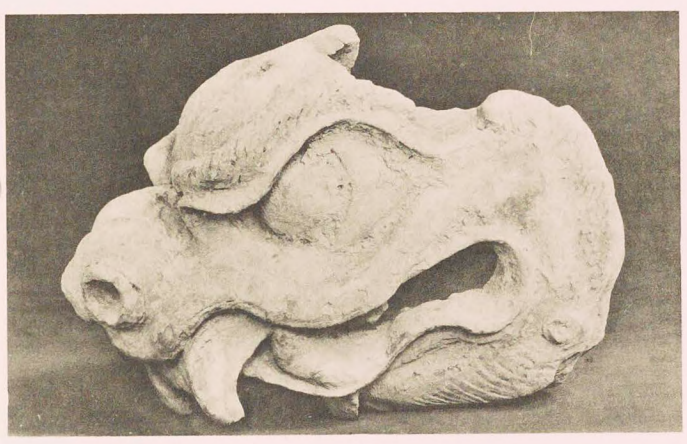
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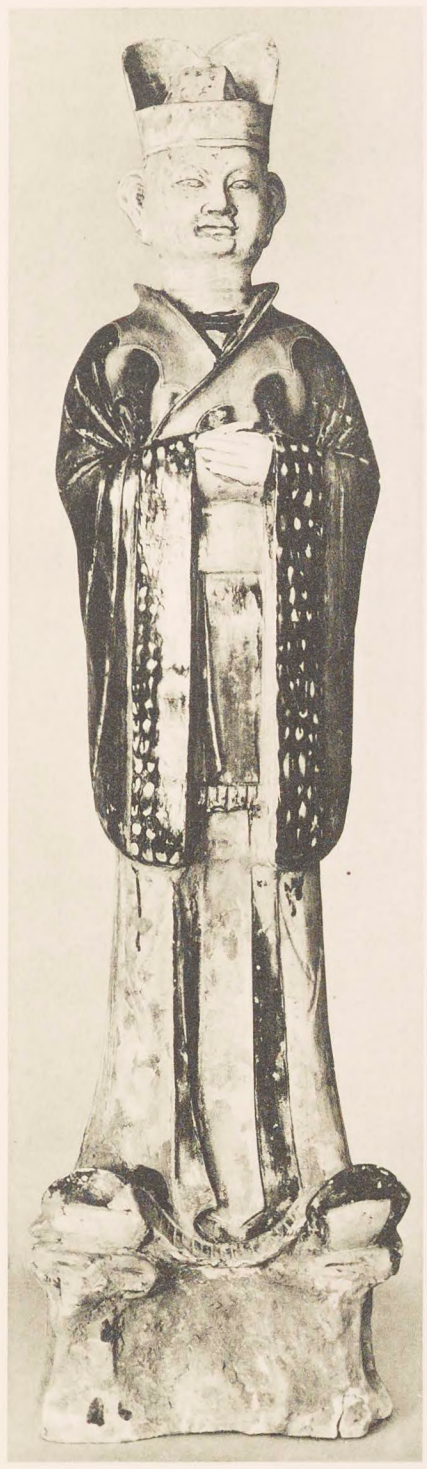
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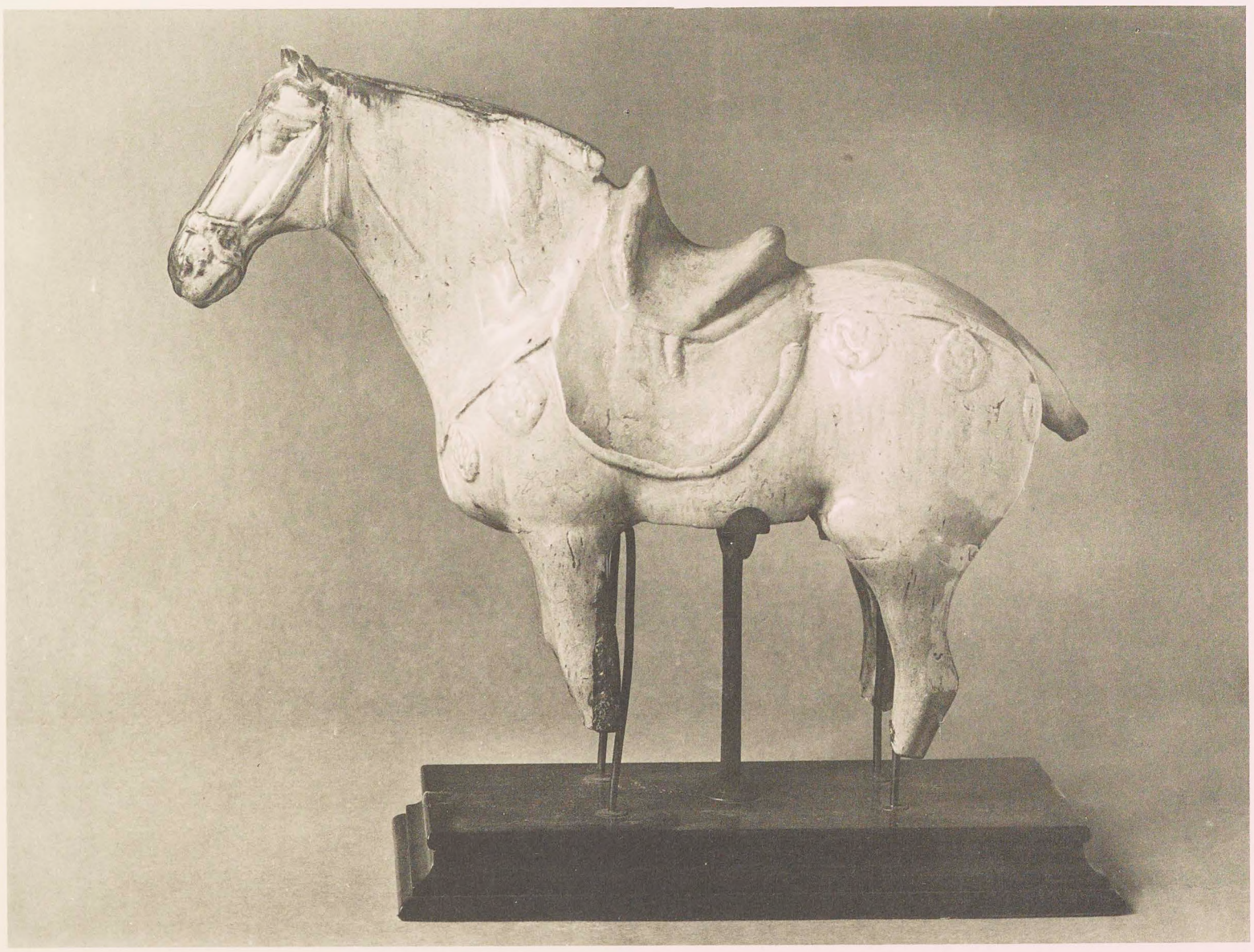
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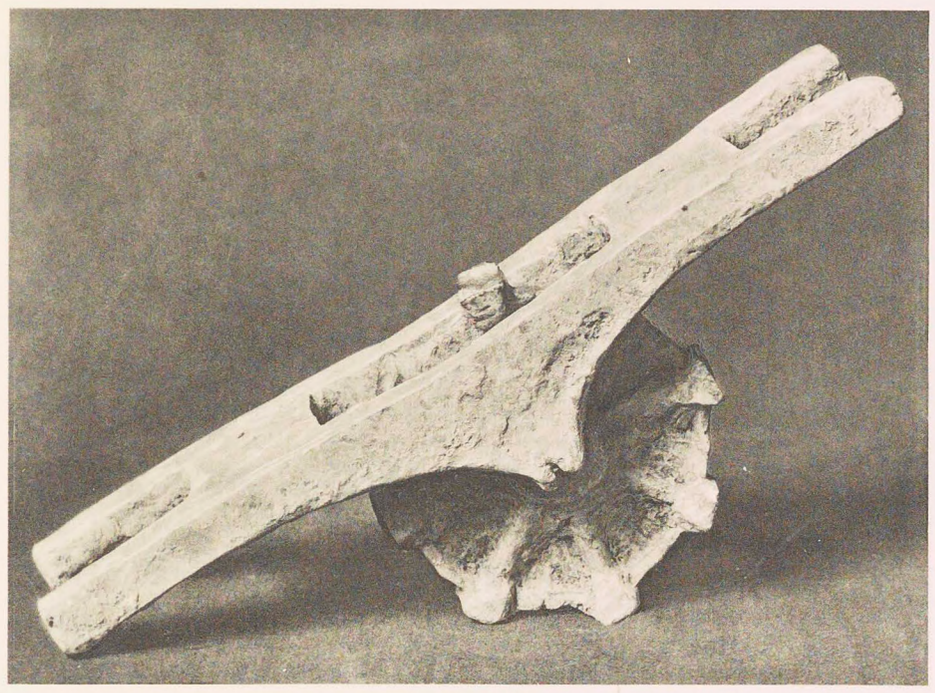
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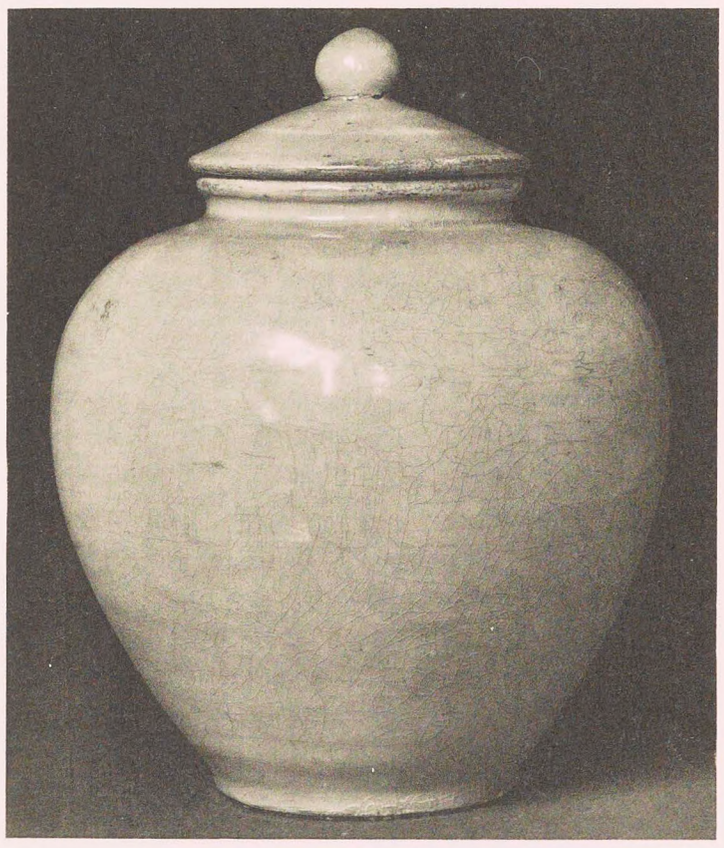
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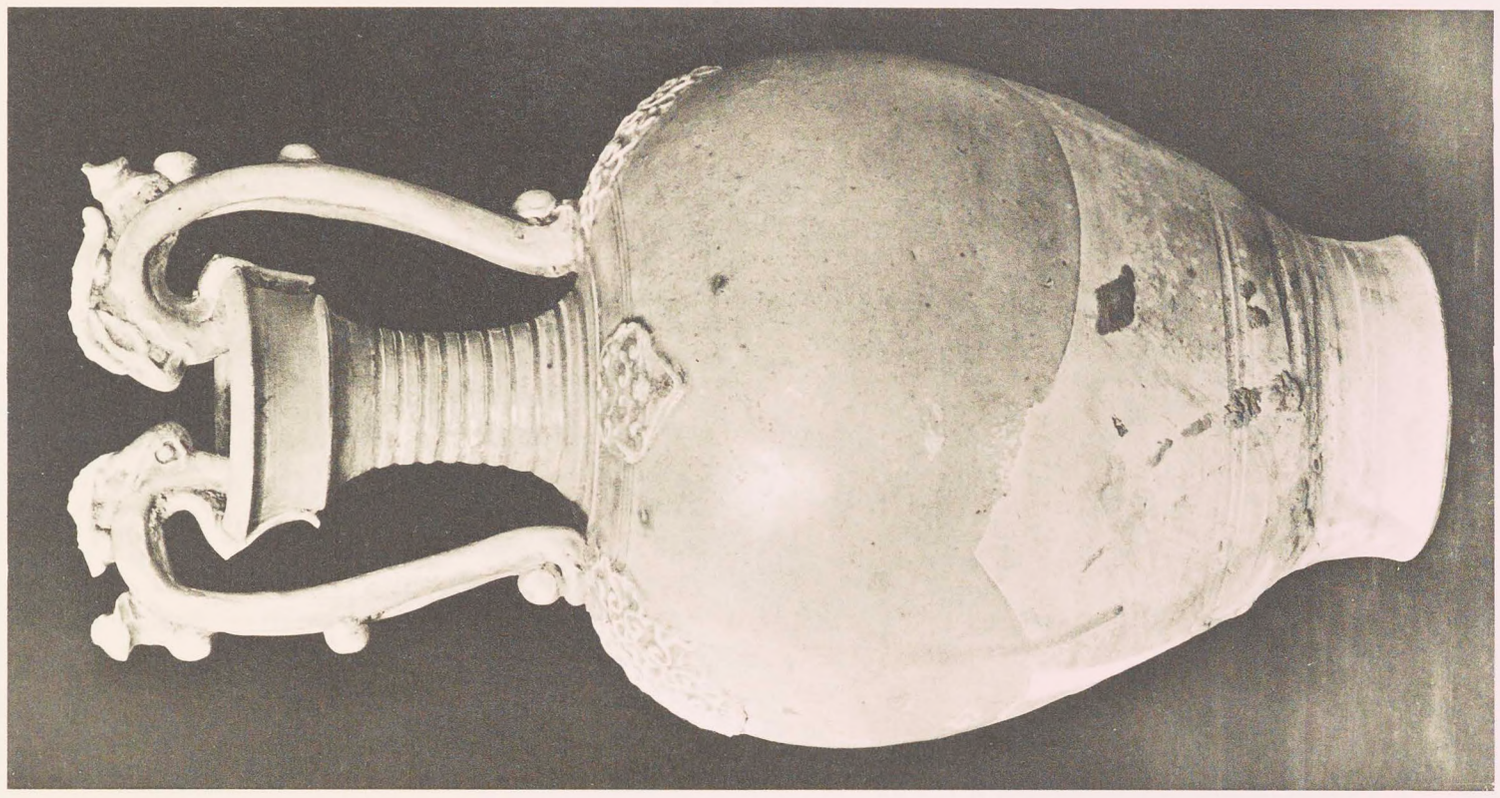
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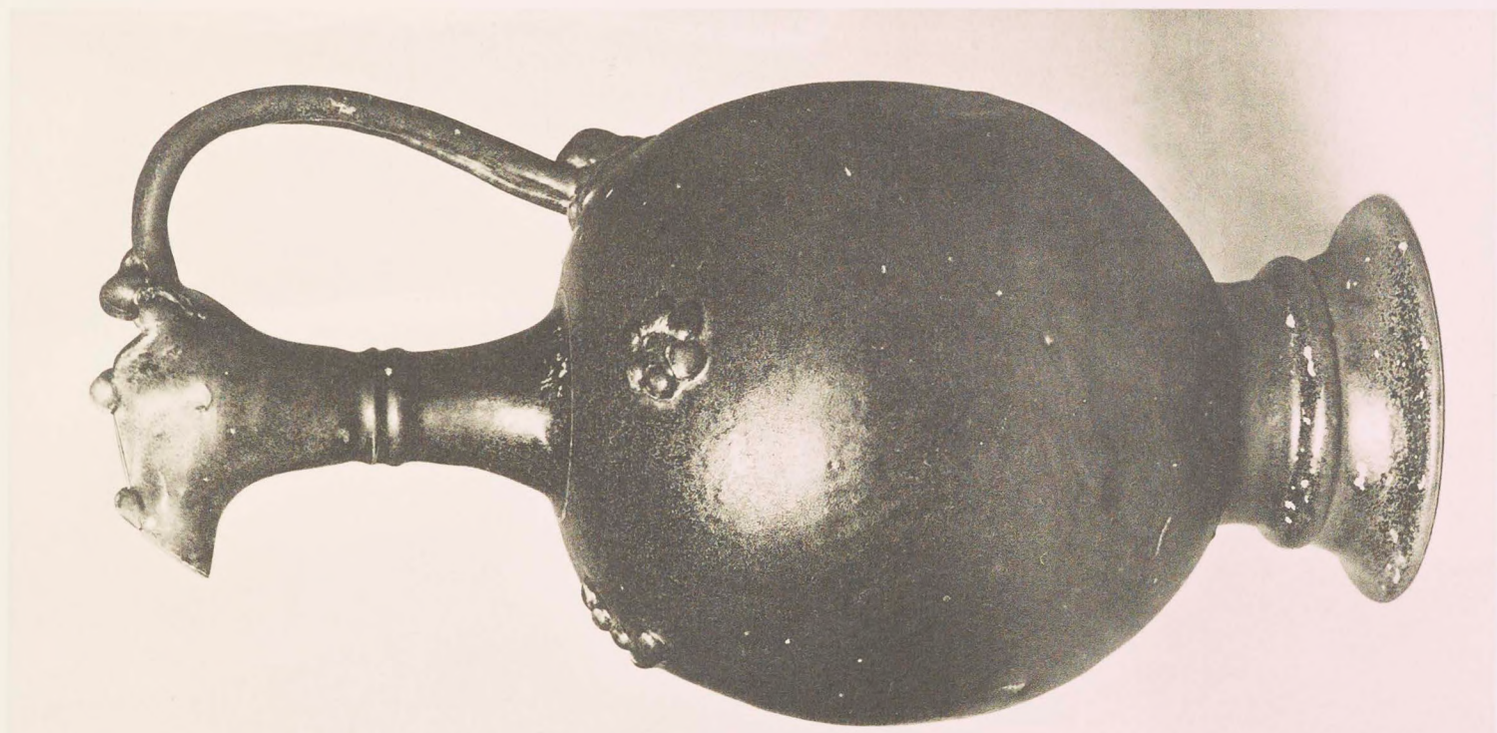
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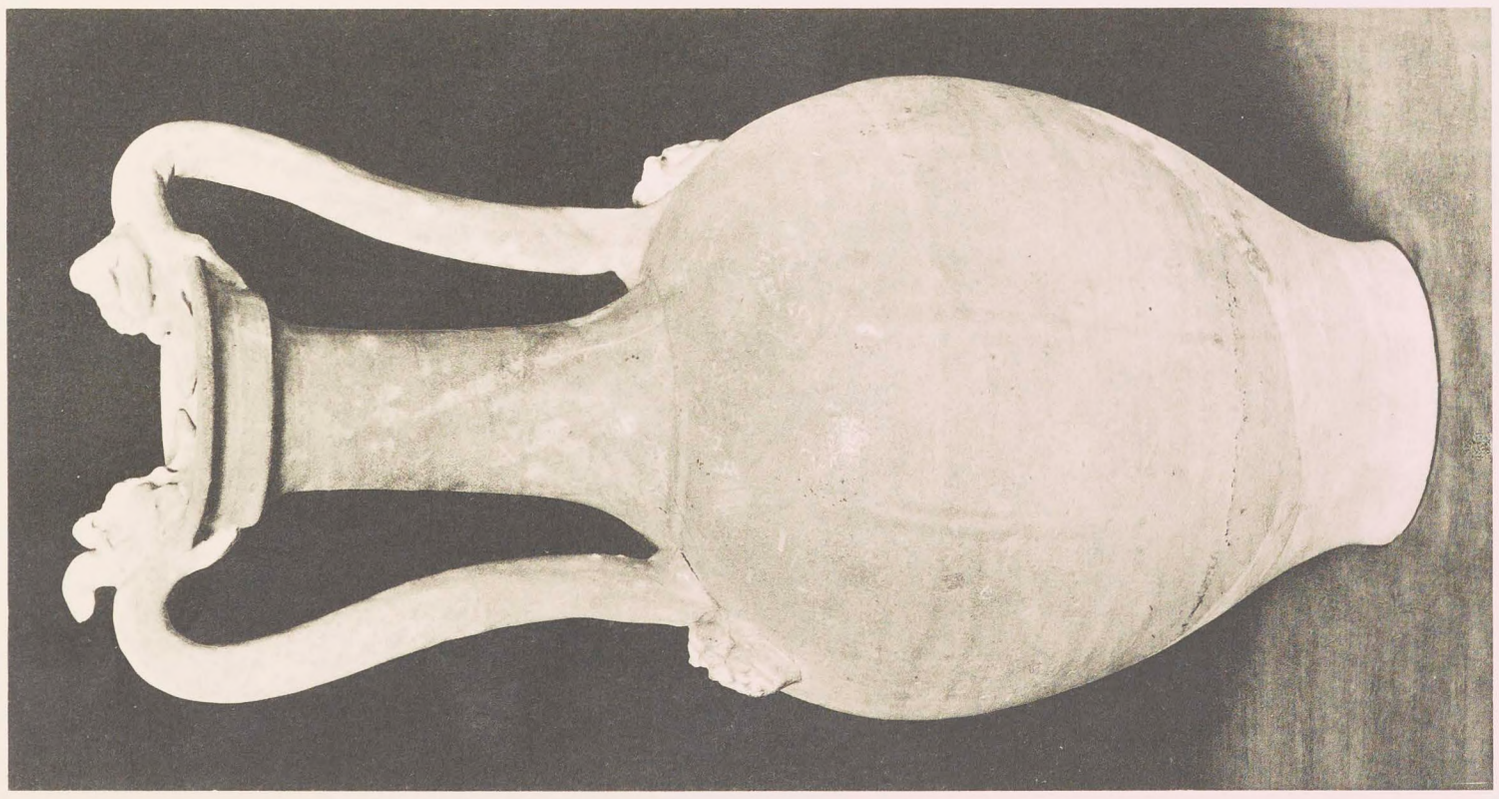
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PLATE XLIX









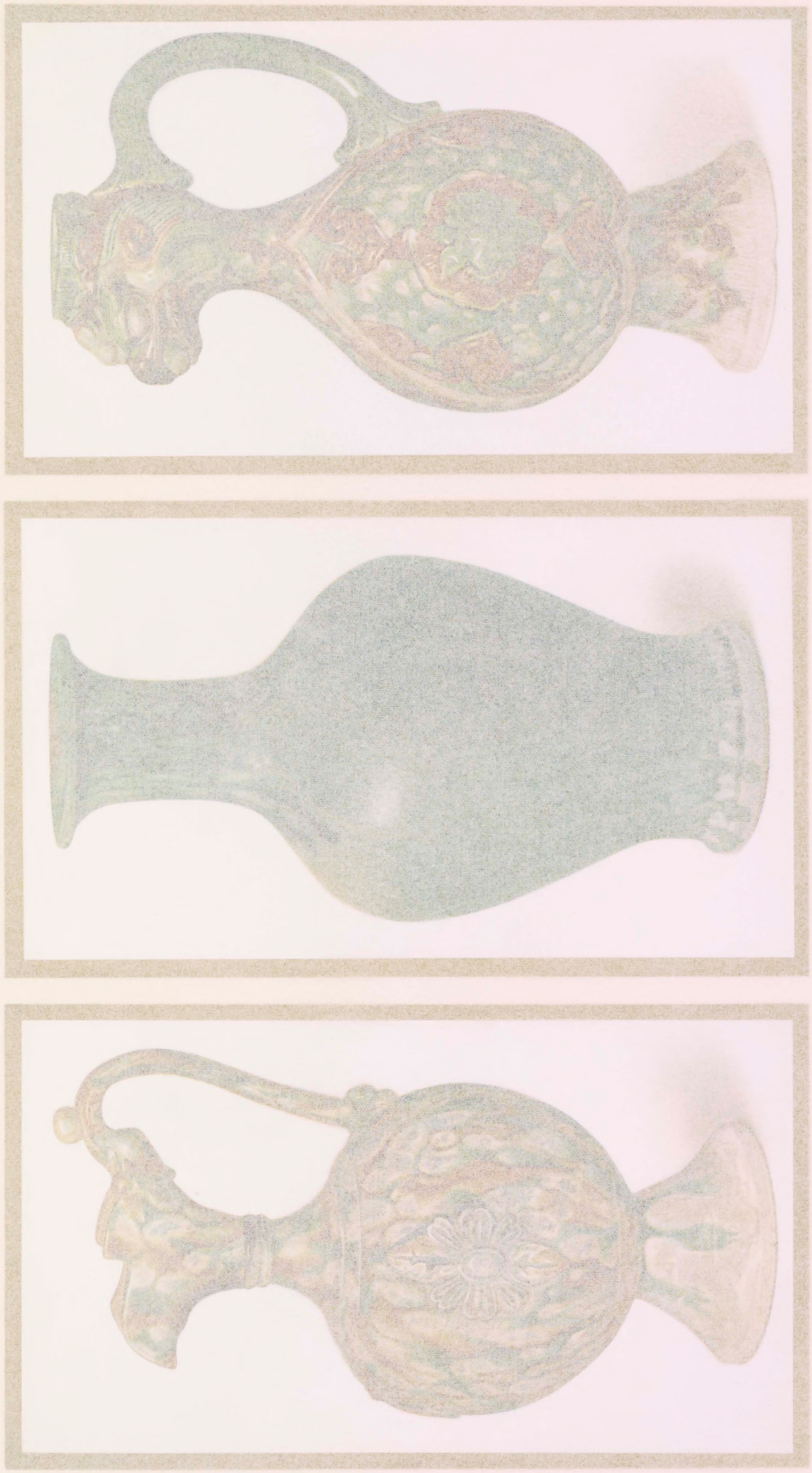
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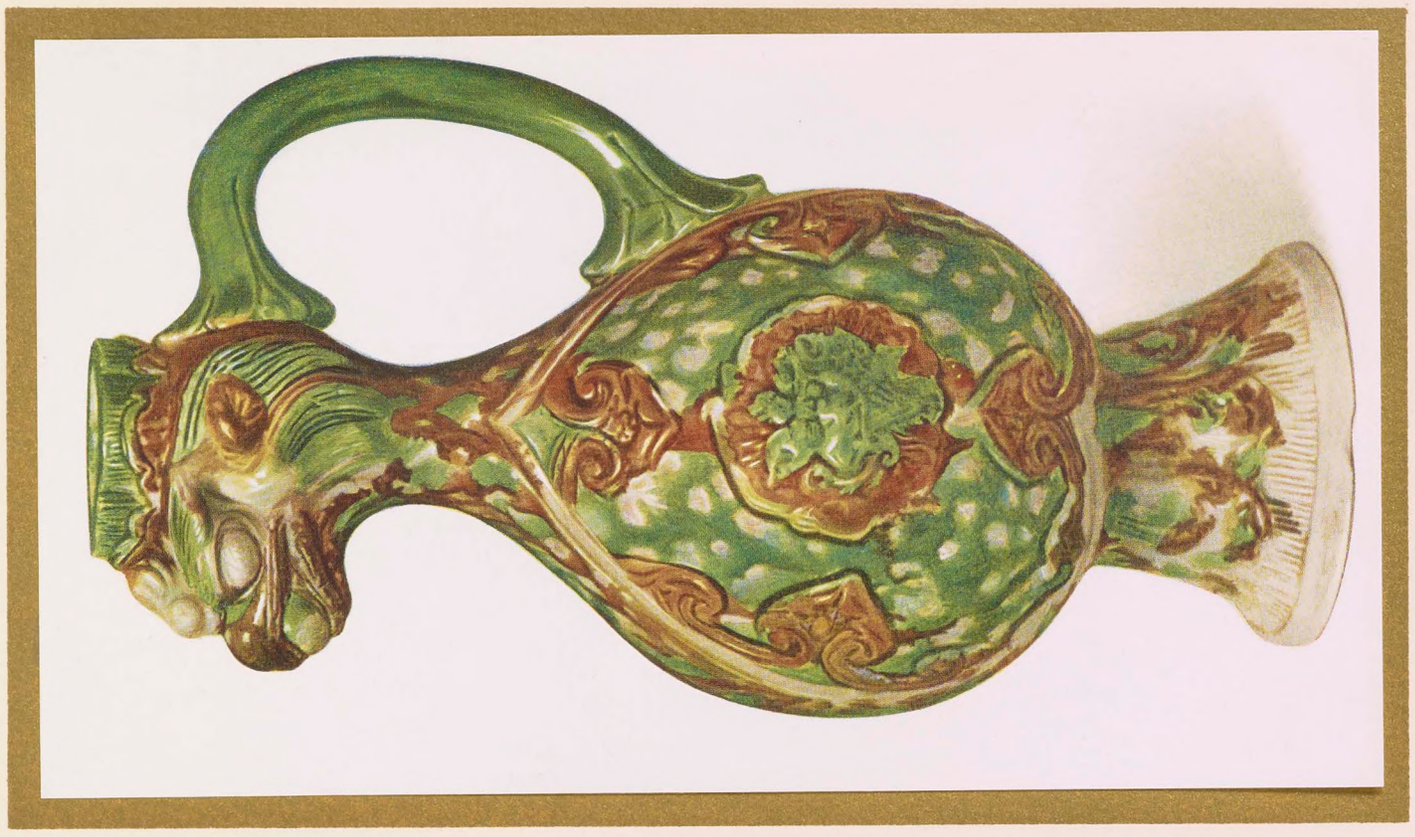


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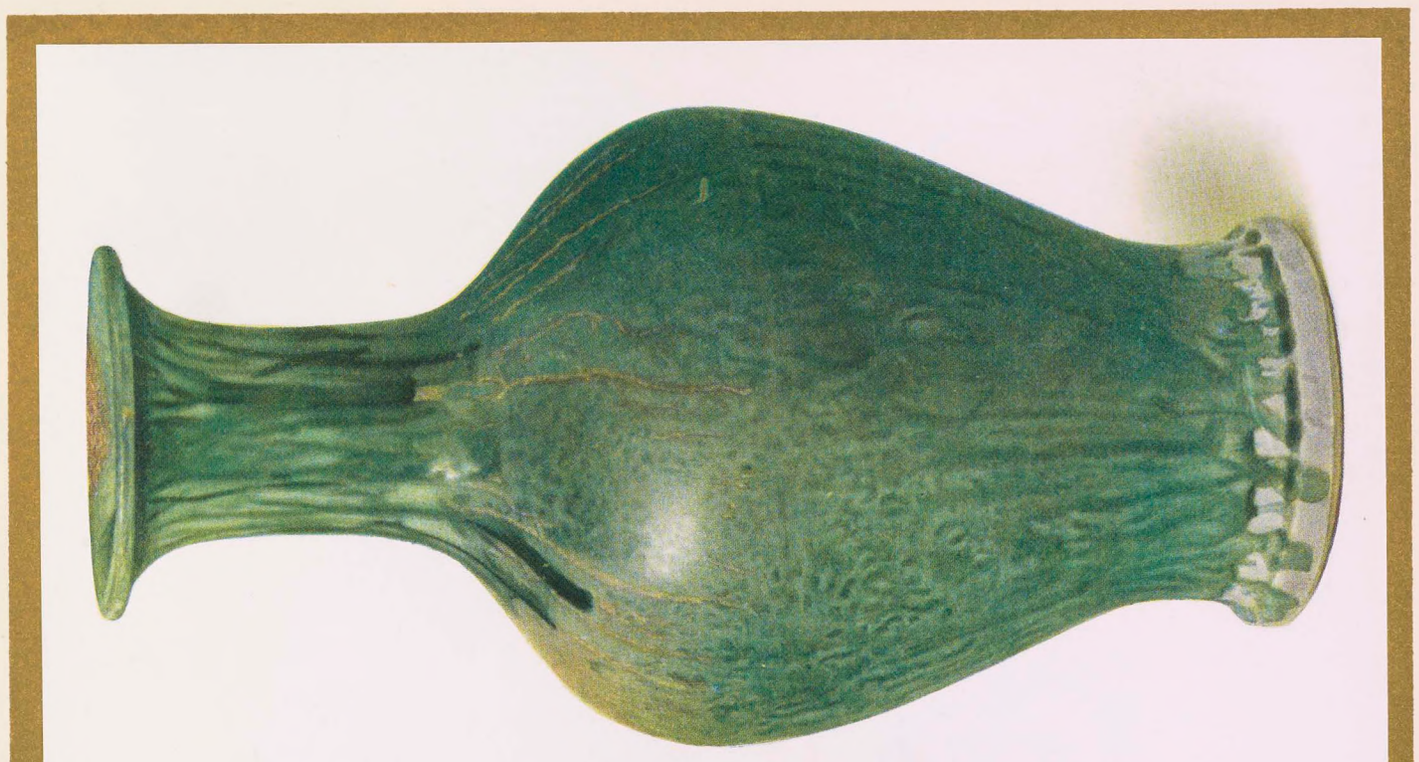


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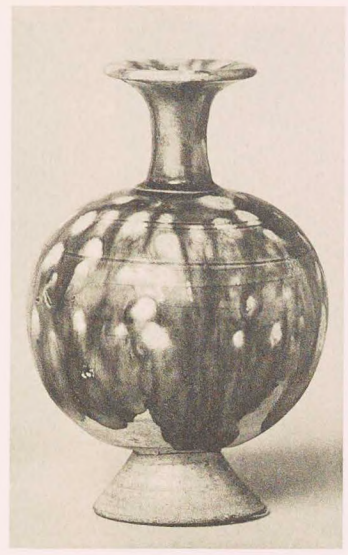
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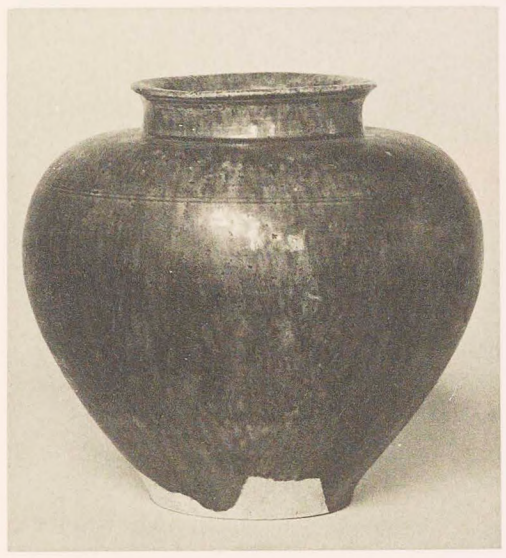
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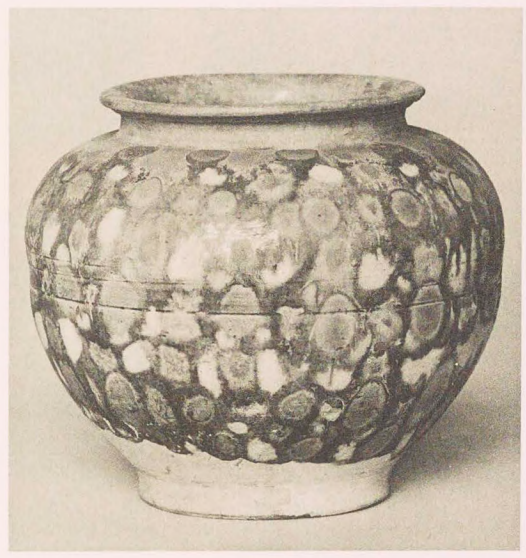
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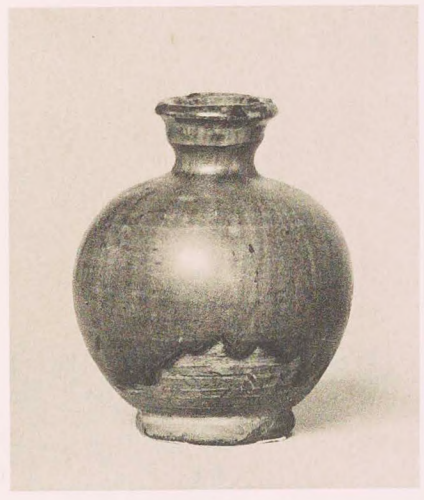
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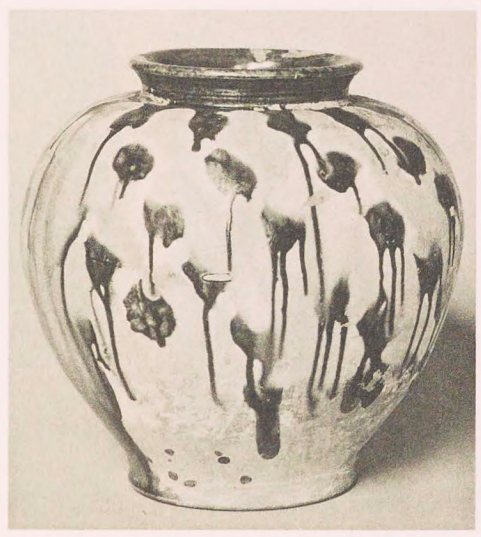
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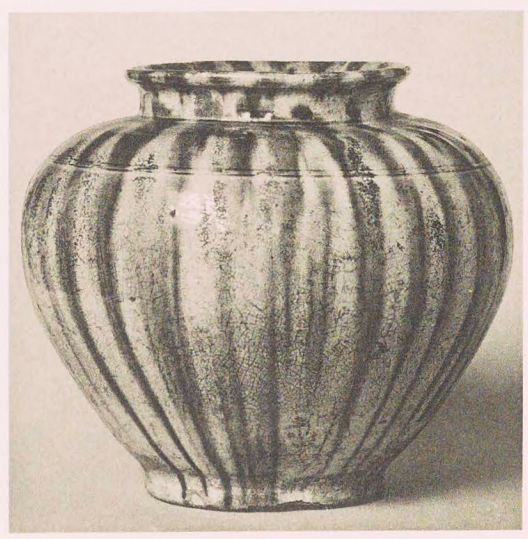
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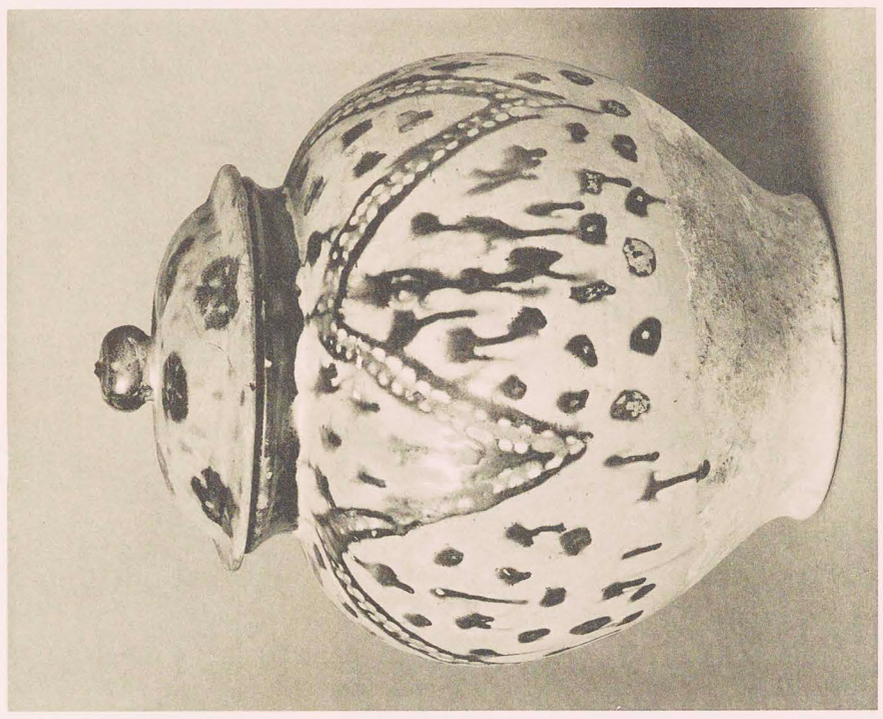
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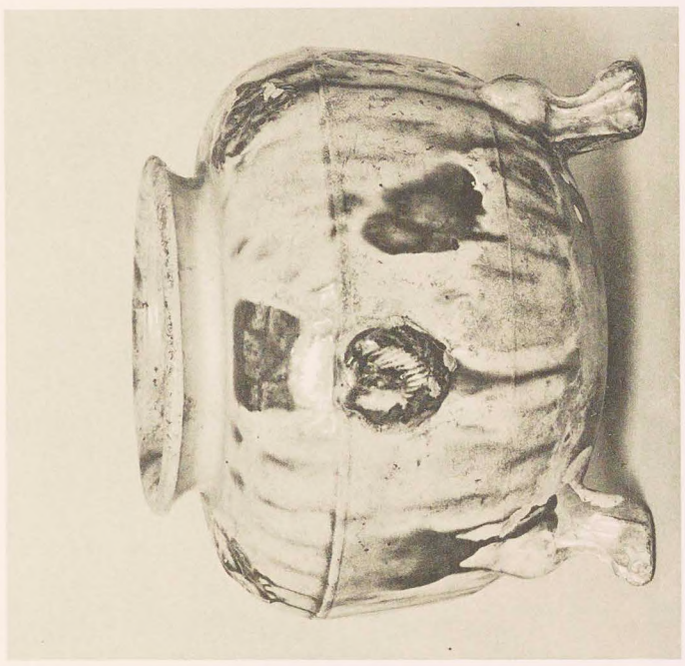
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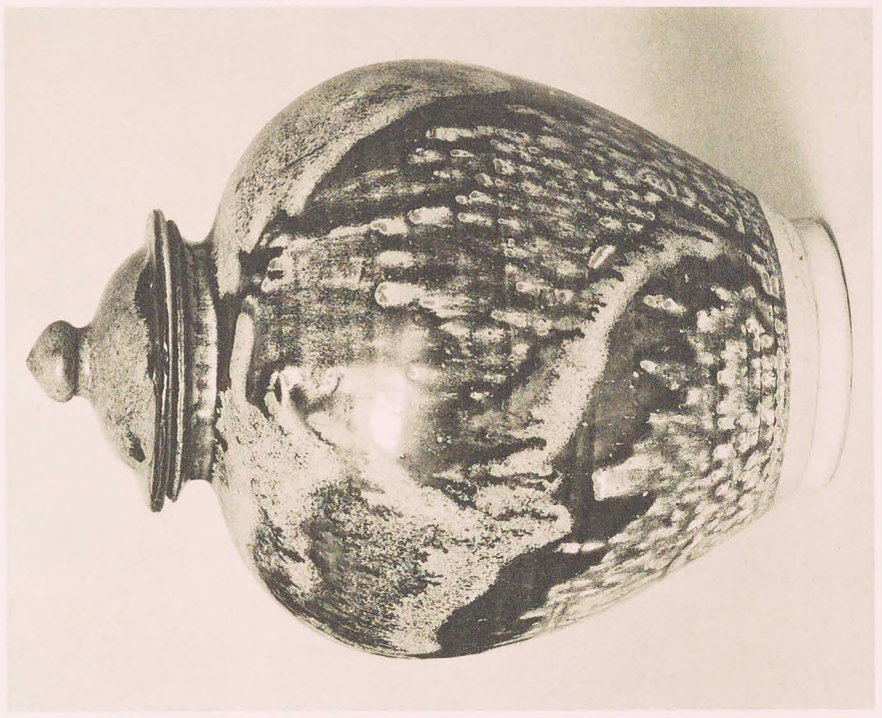
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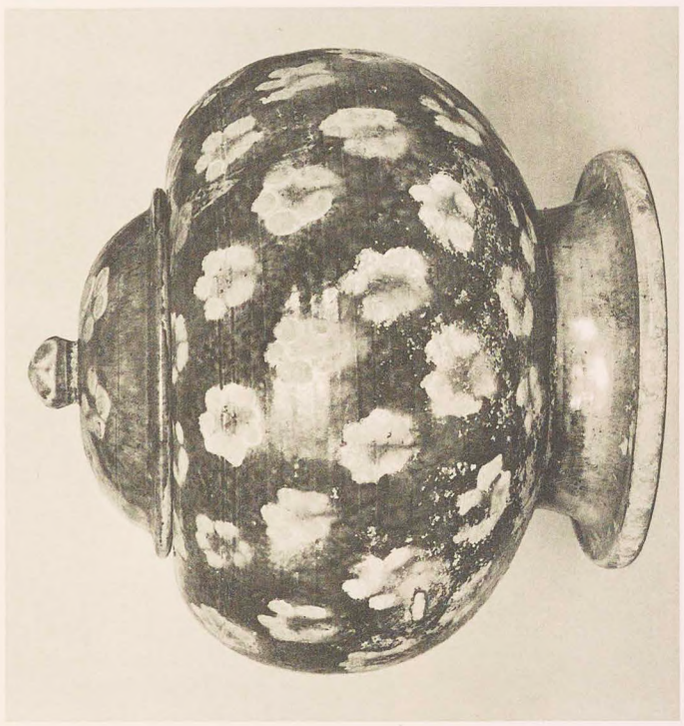
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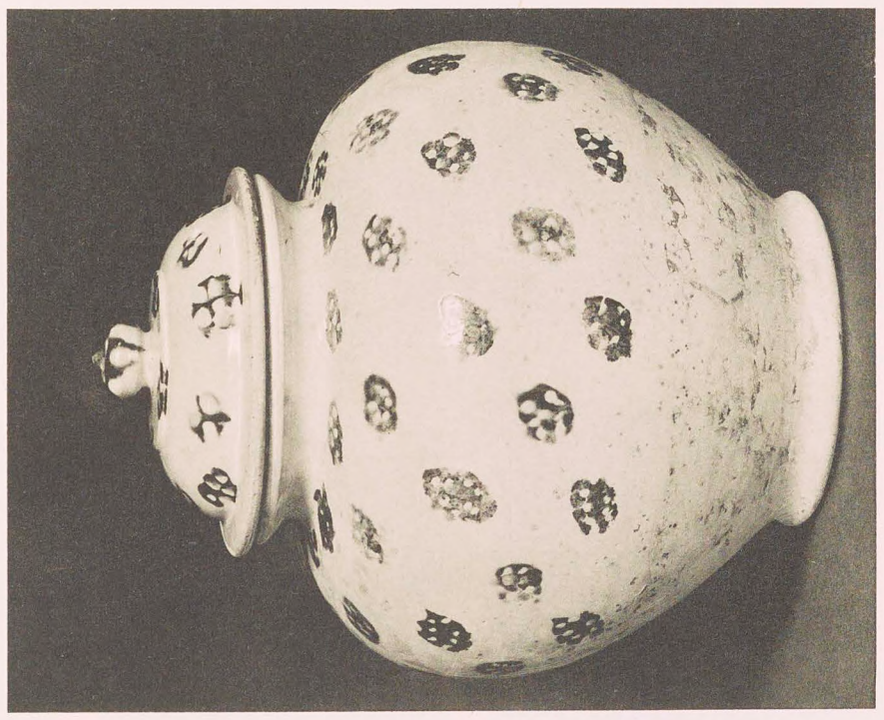
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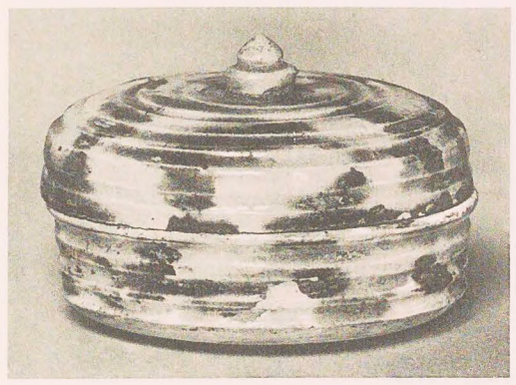
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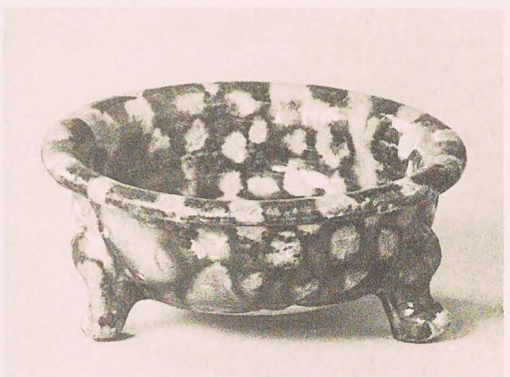
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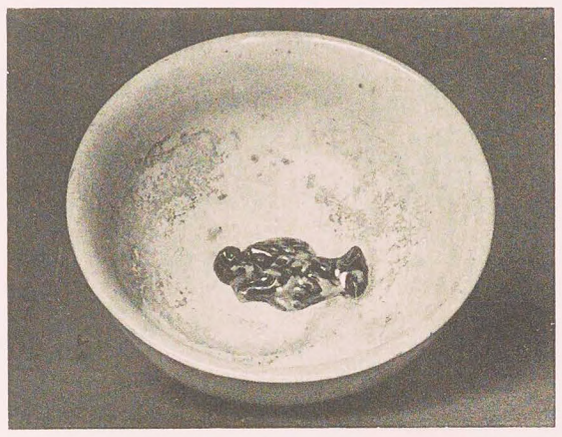
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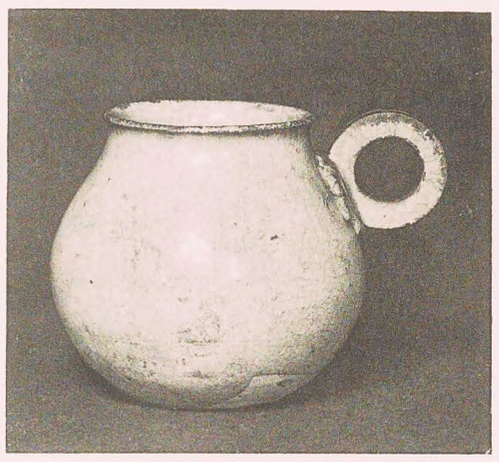
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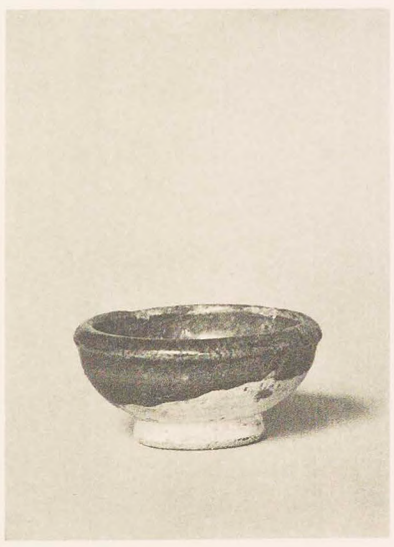
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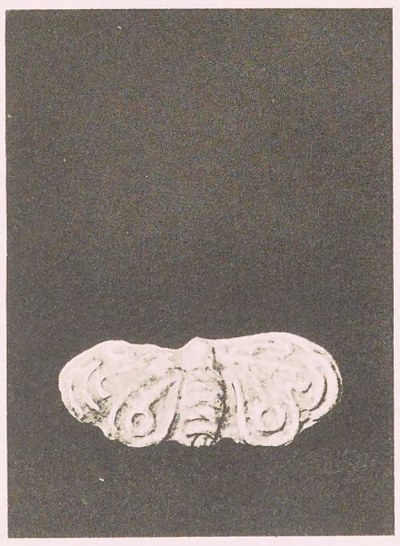
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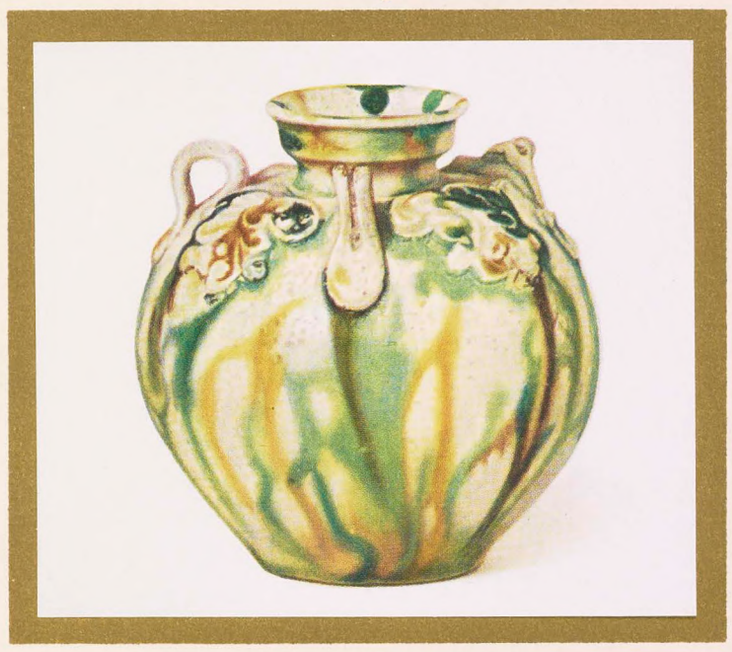
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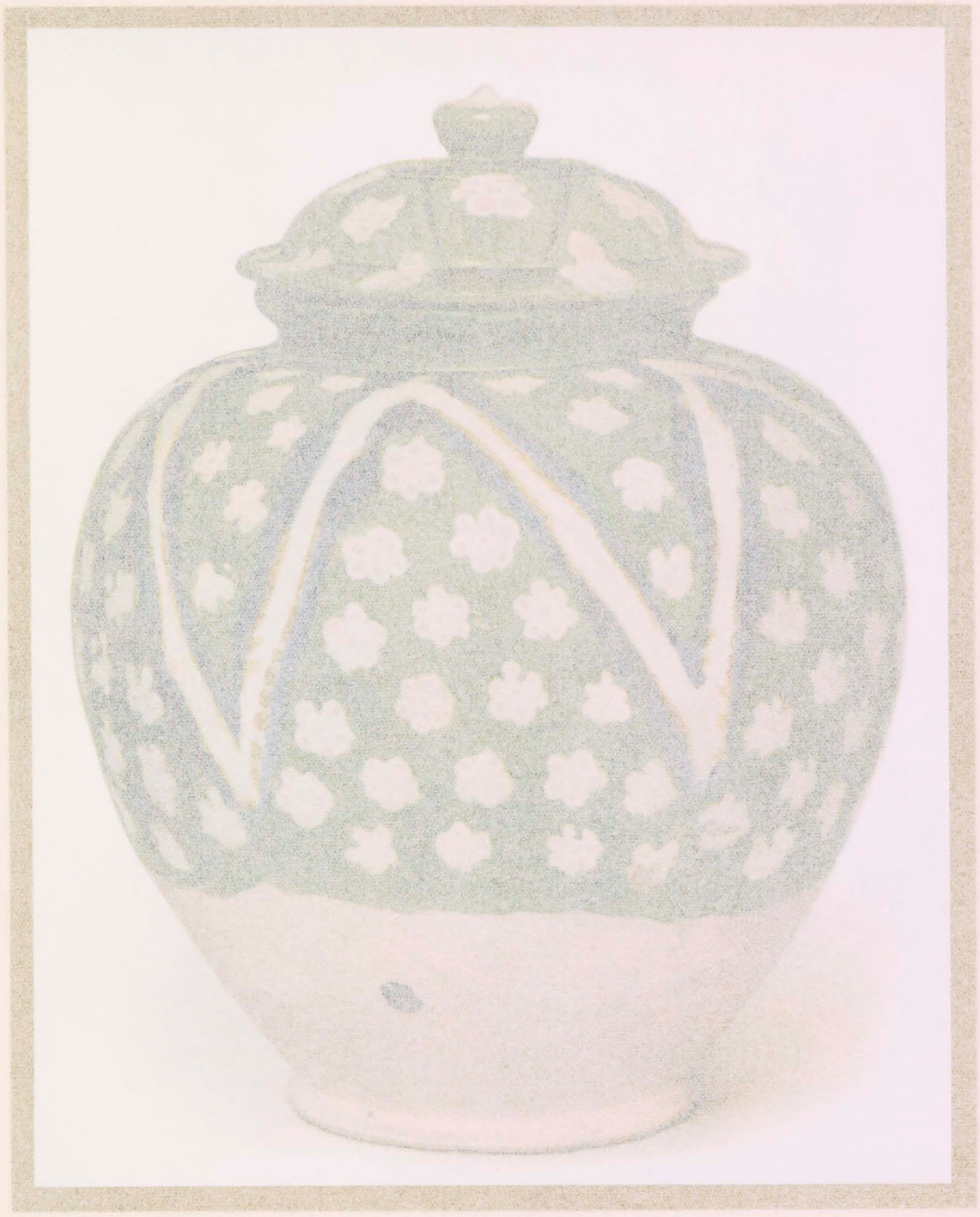
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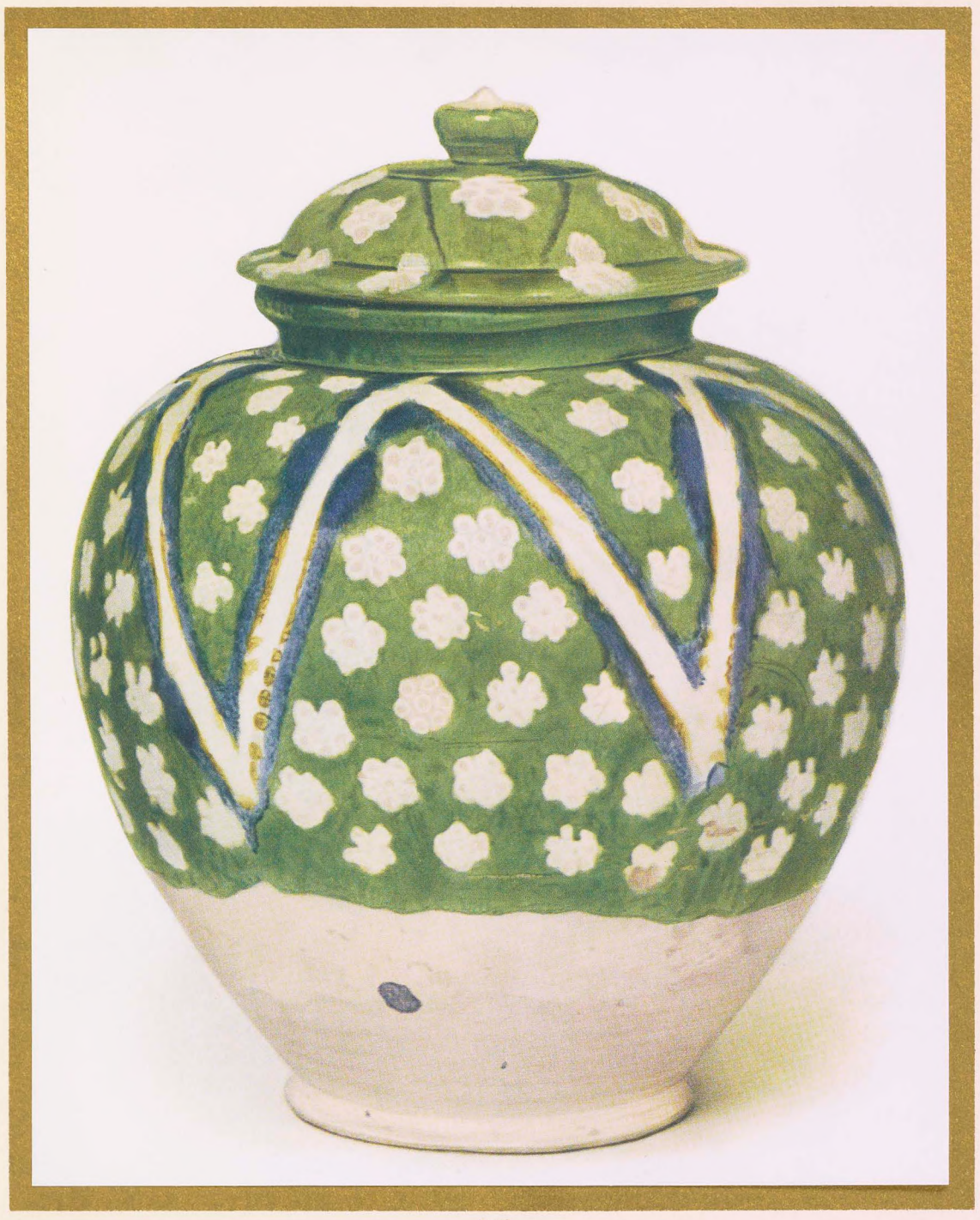
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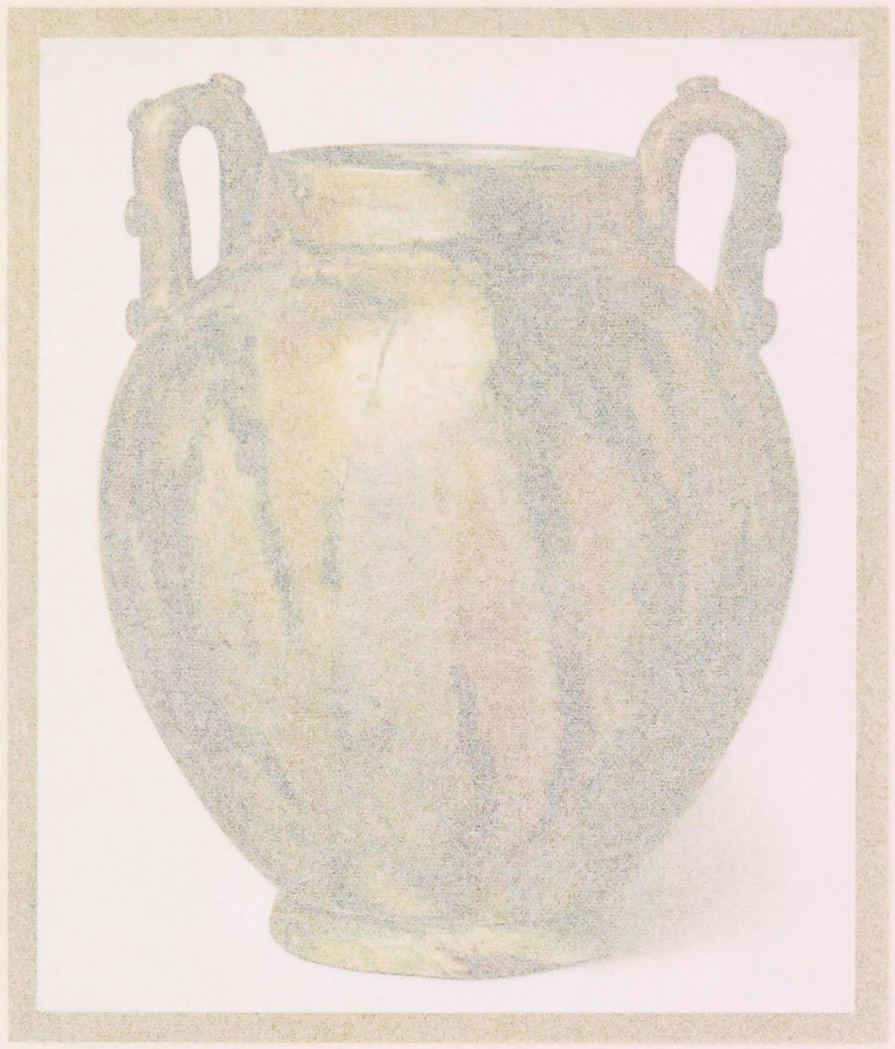
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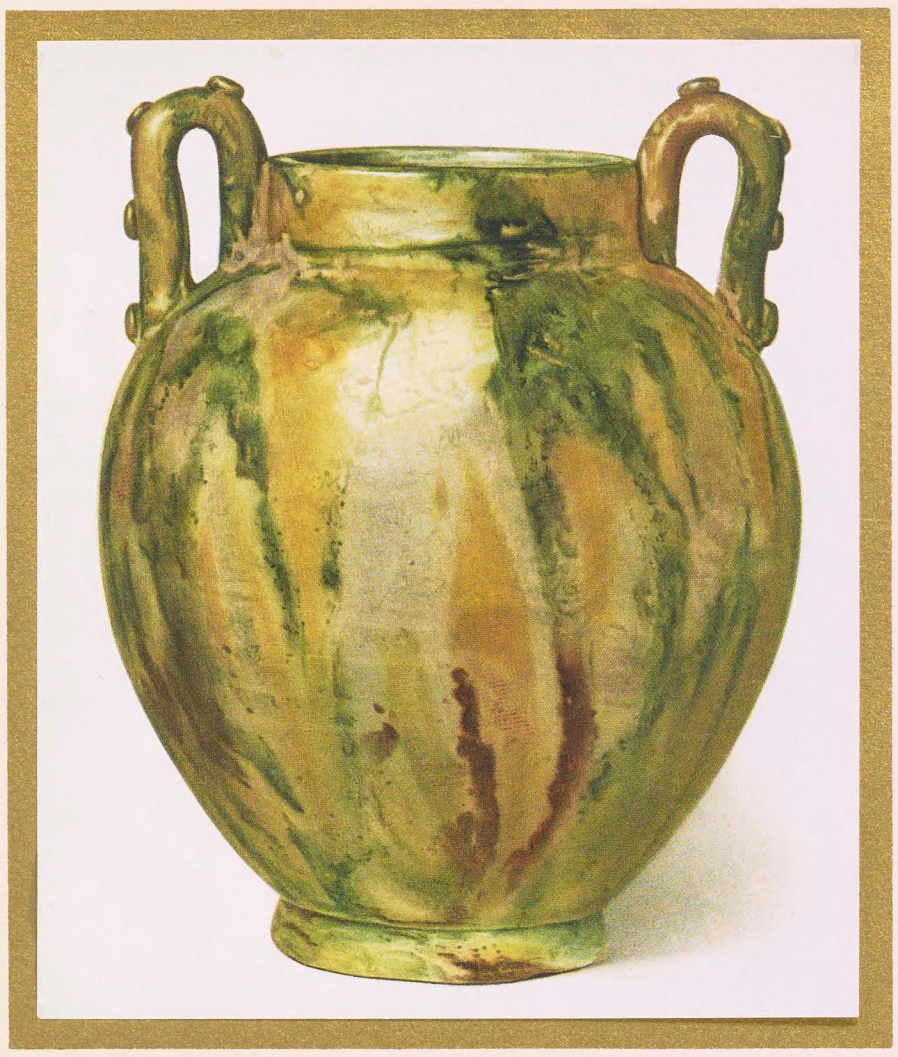
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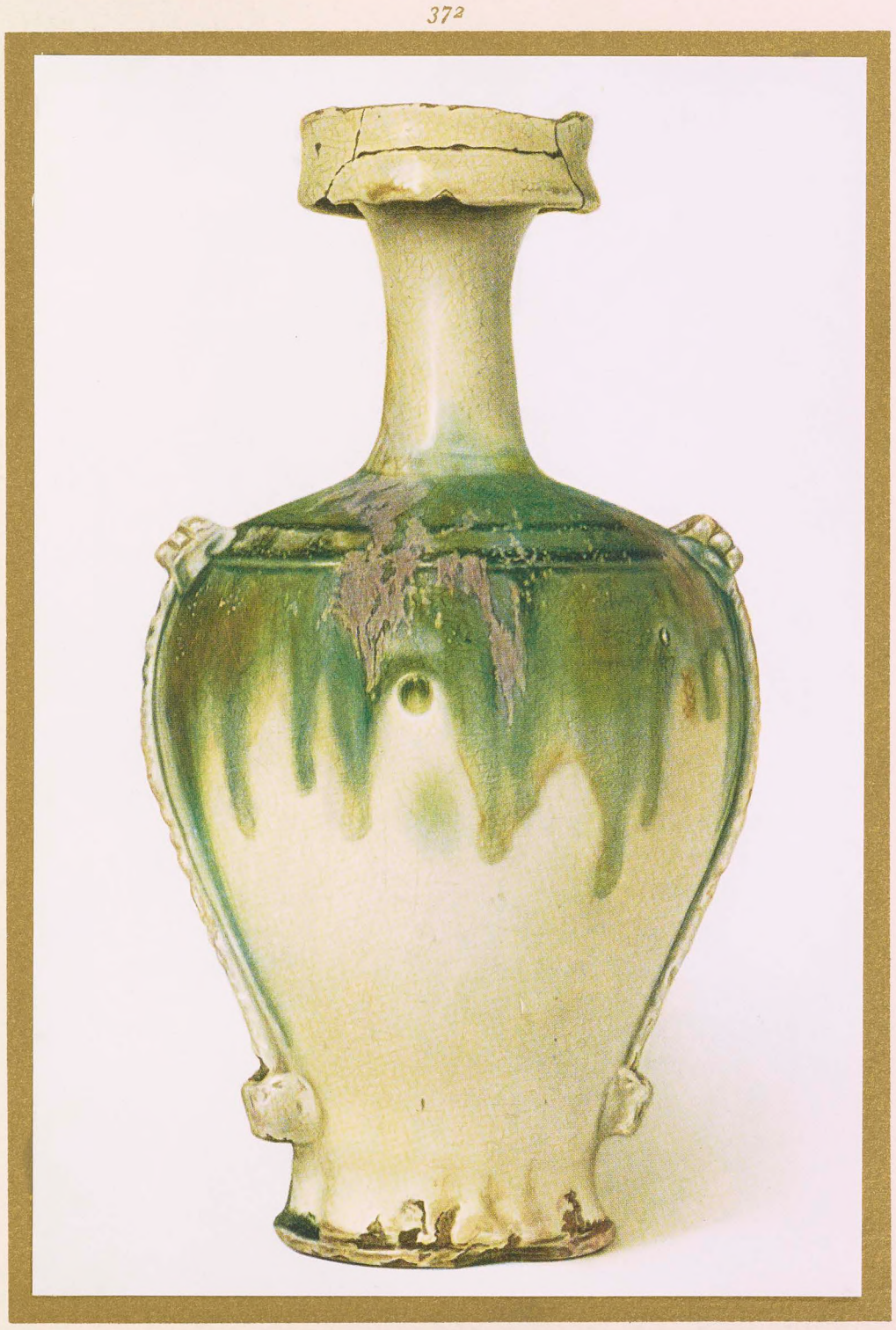
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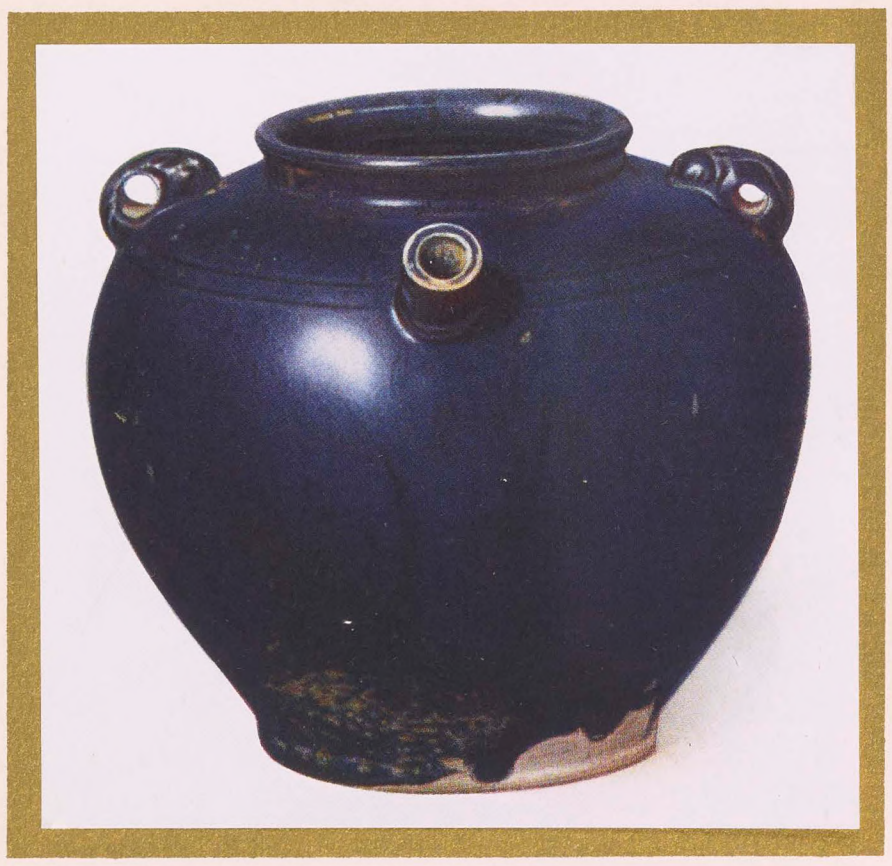




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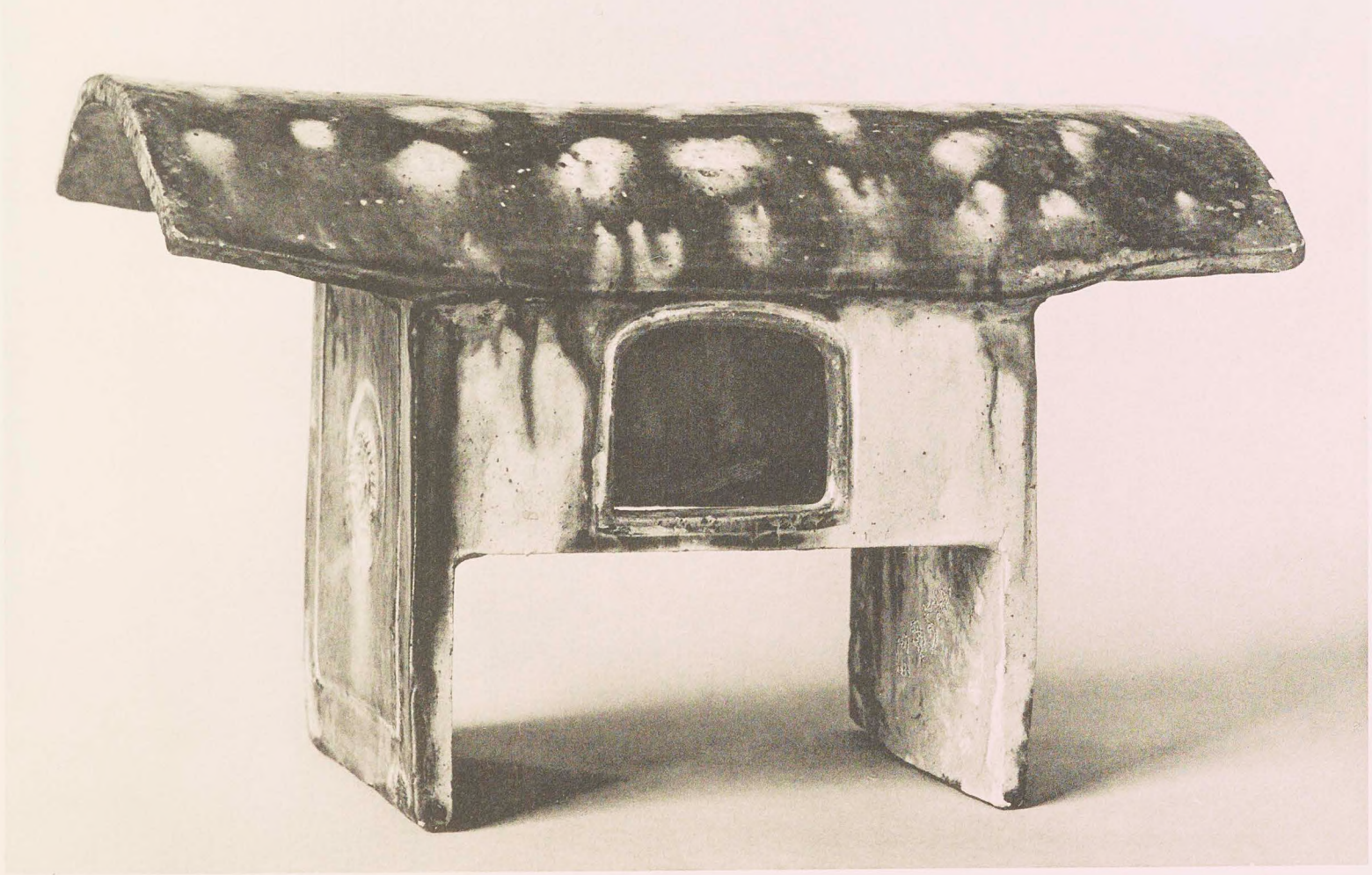
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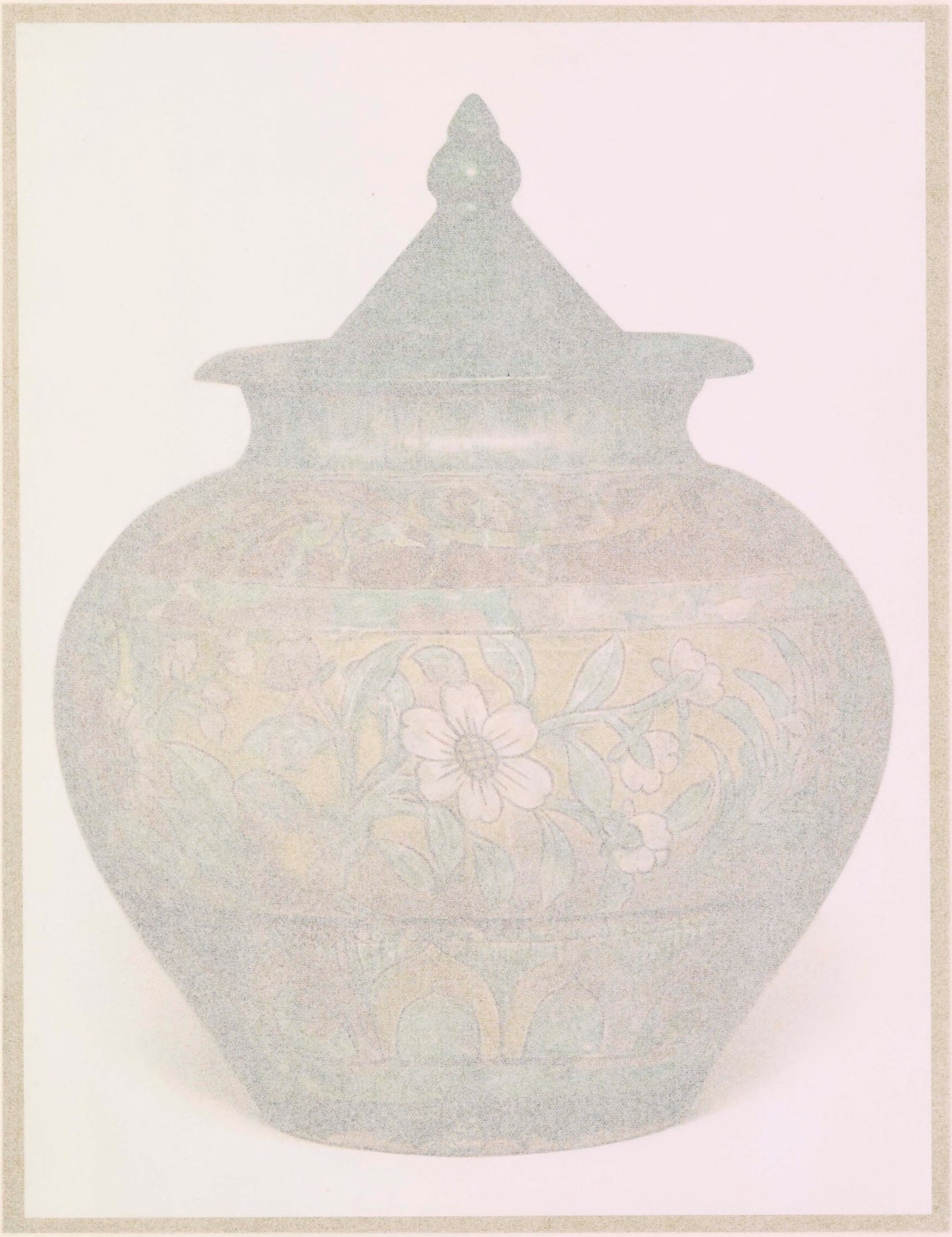


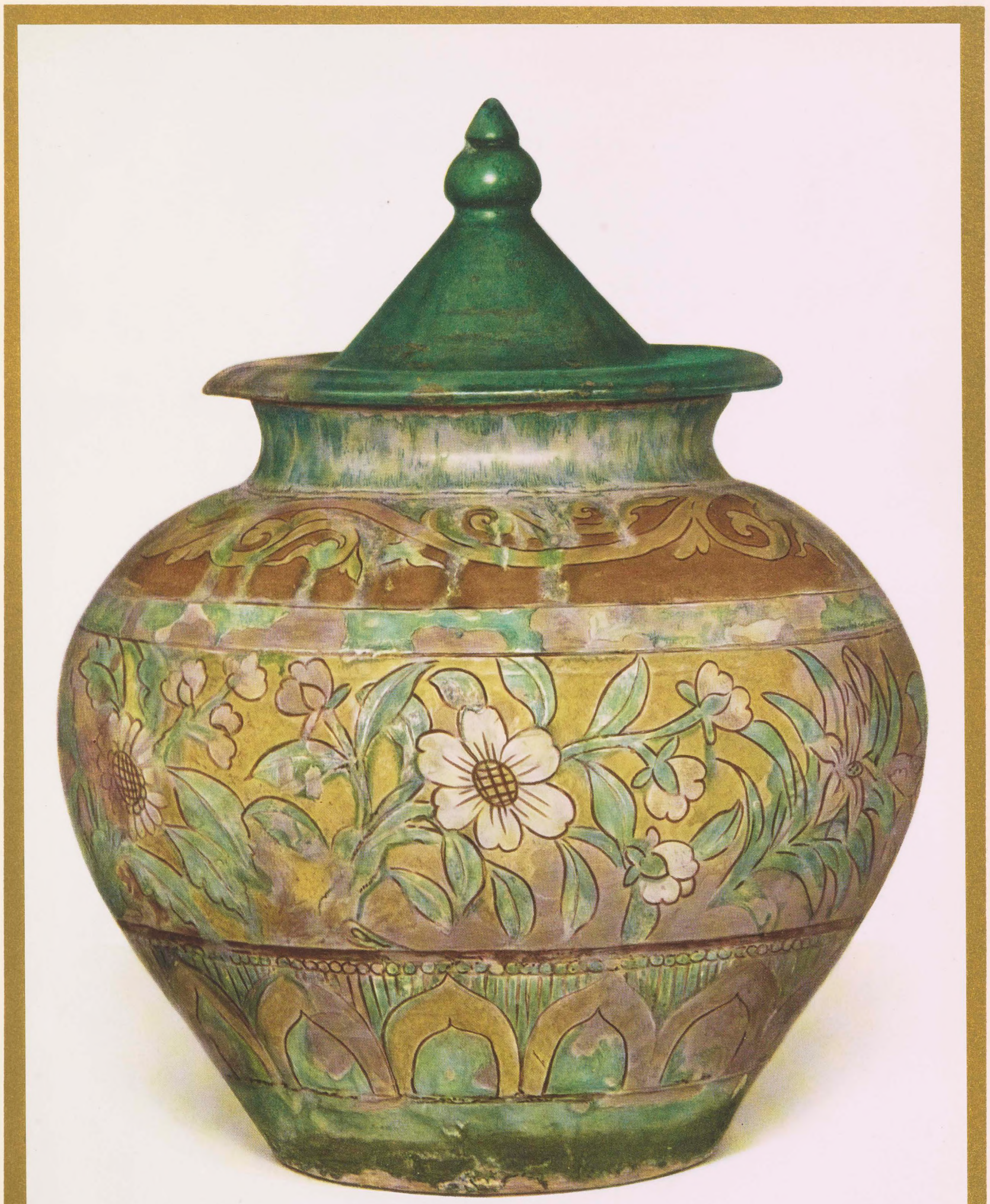


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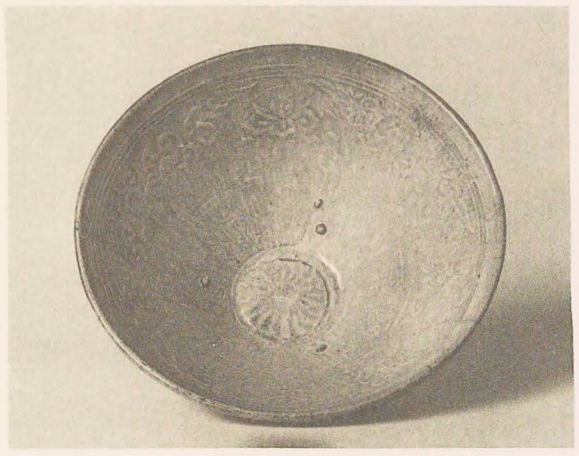




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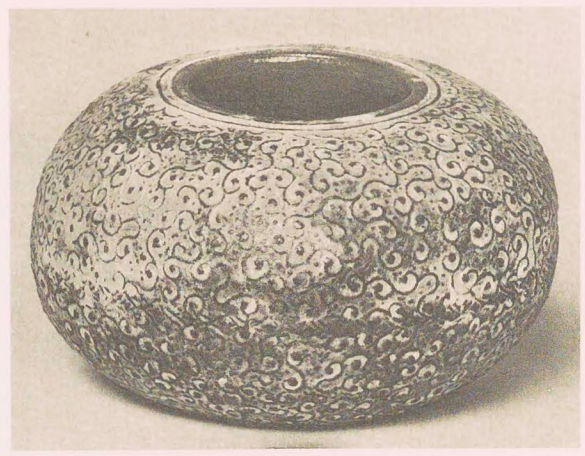
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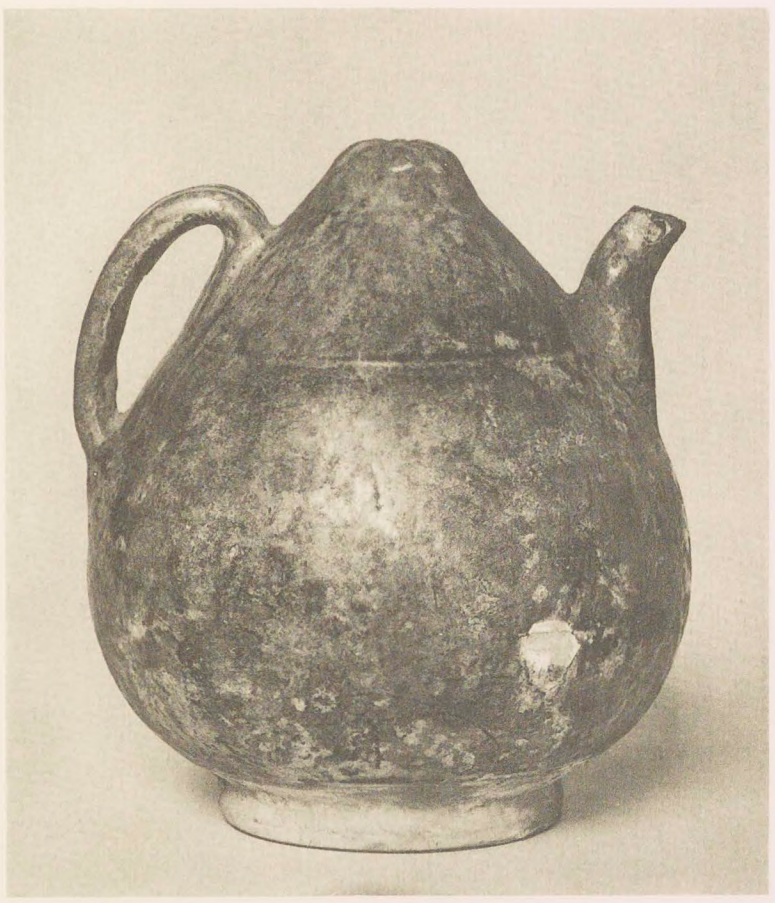
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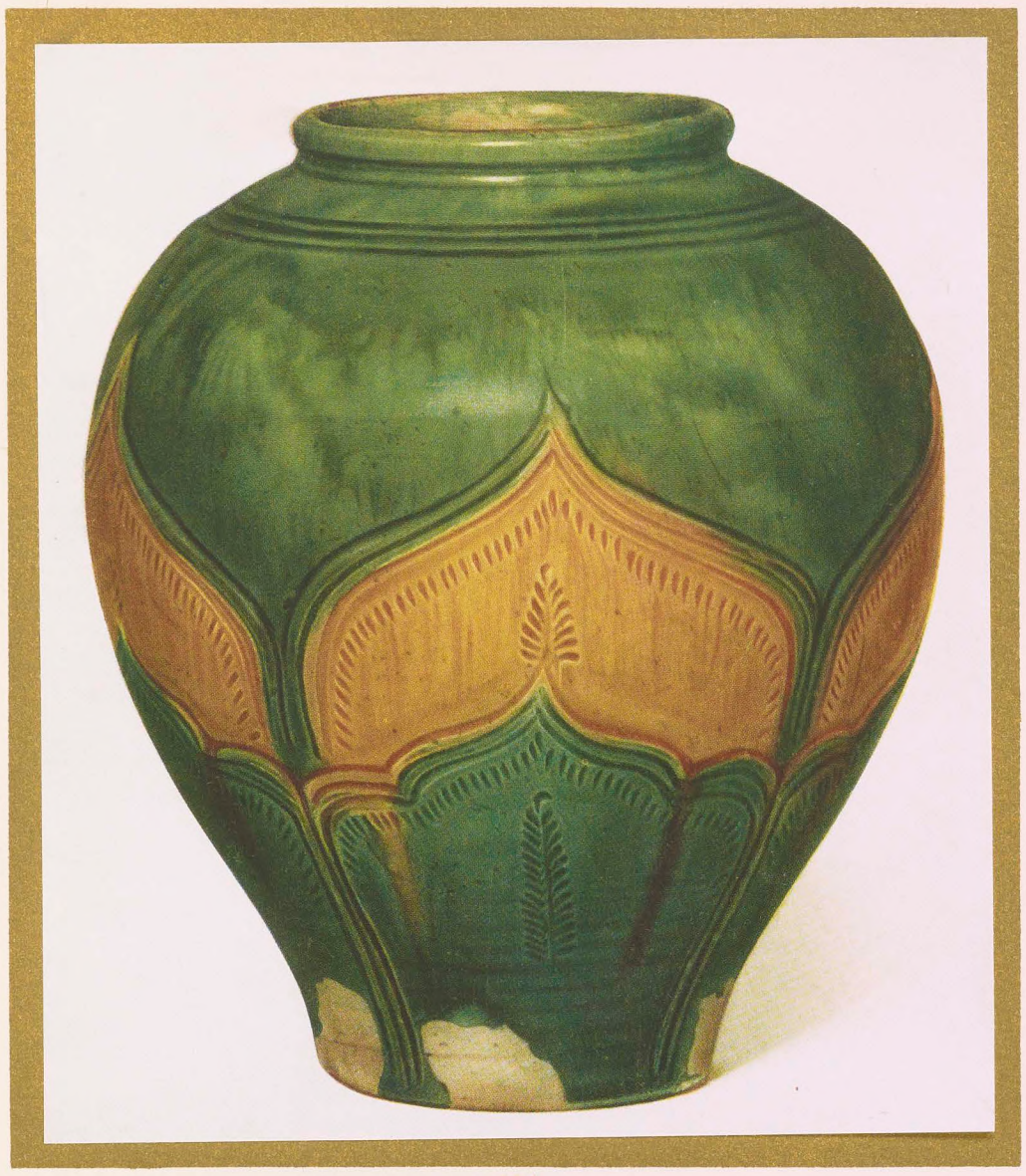
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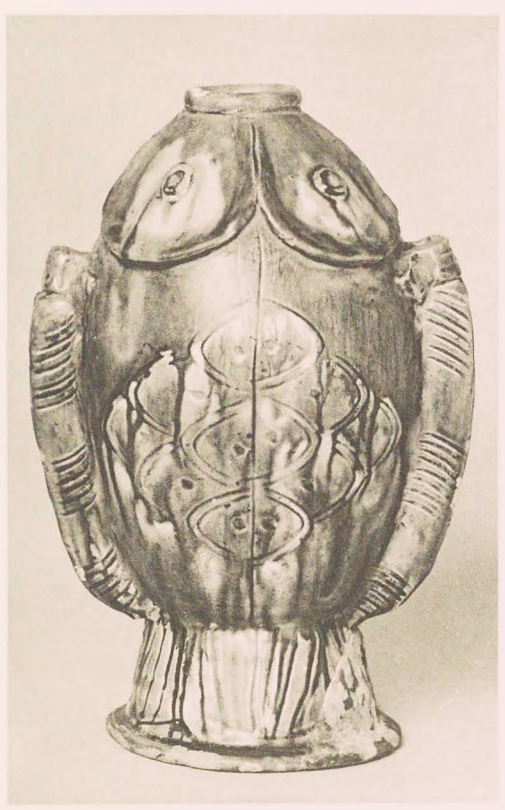
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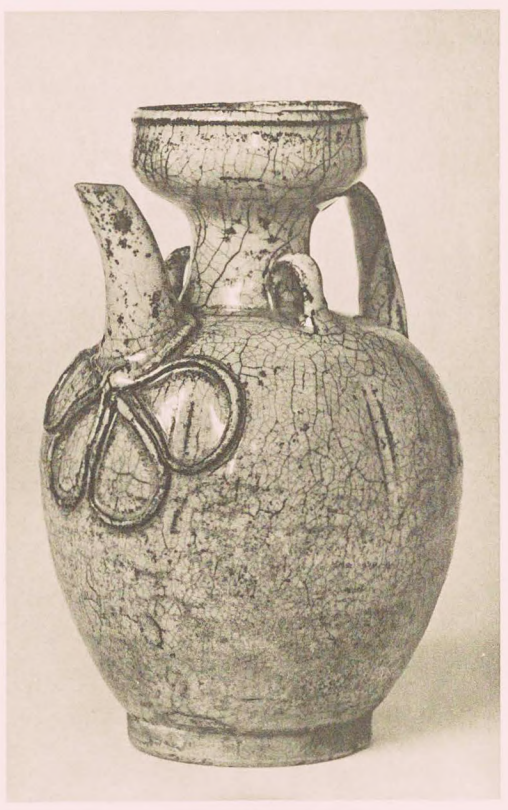
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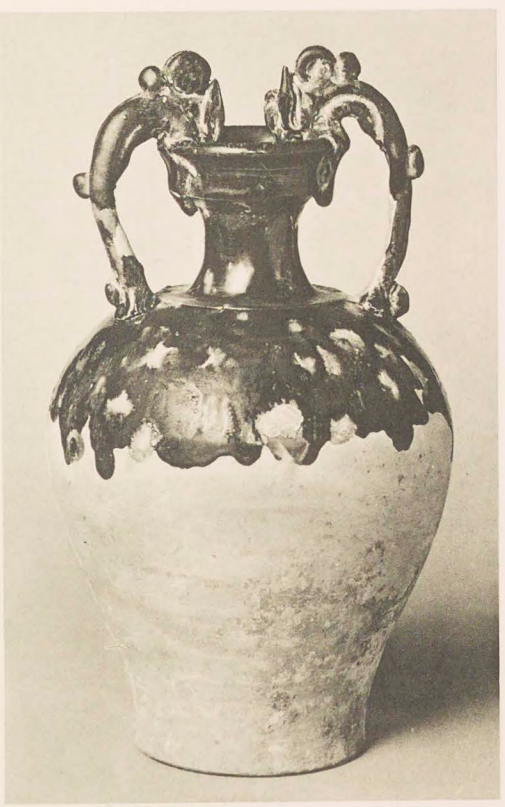
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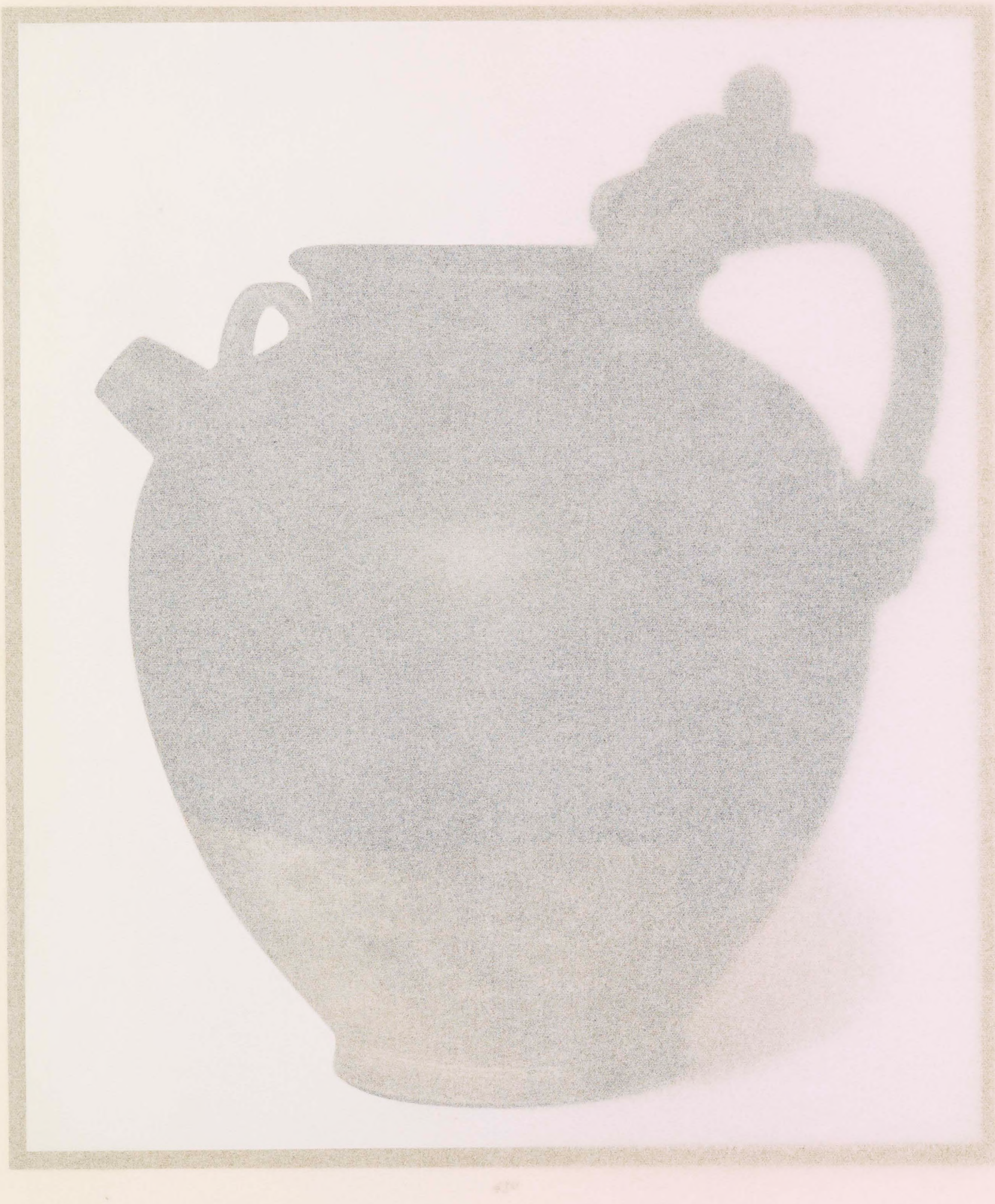
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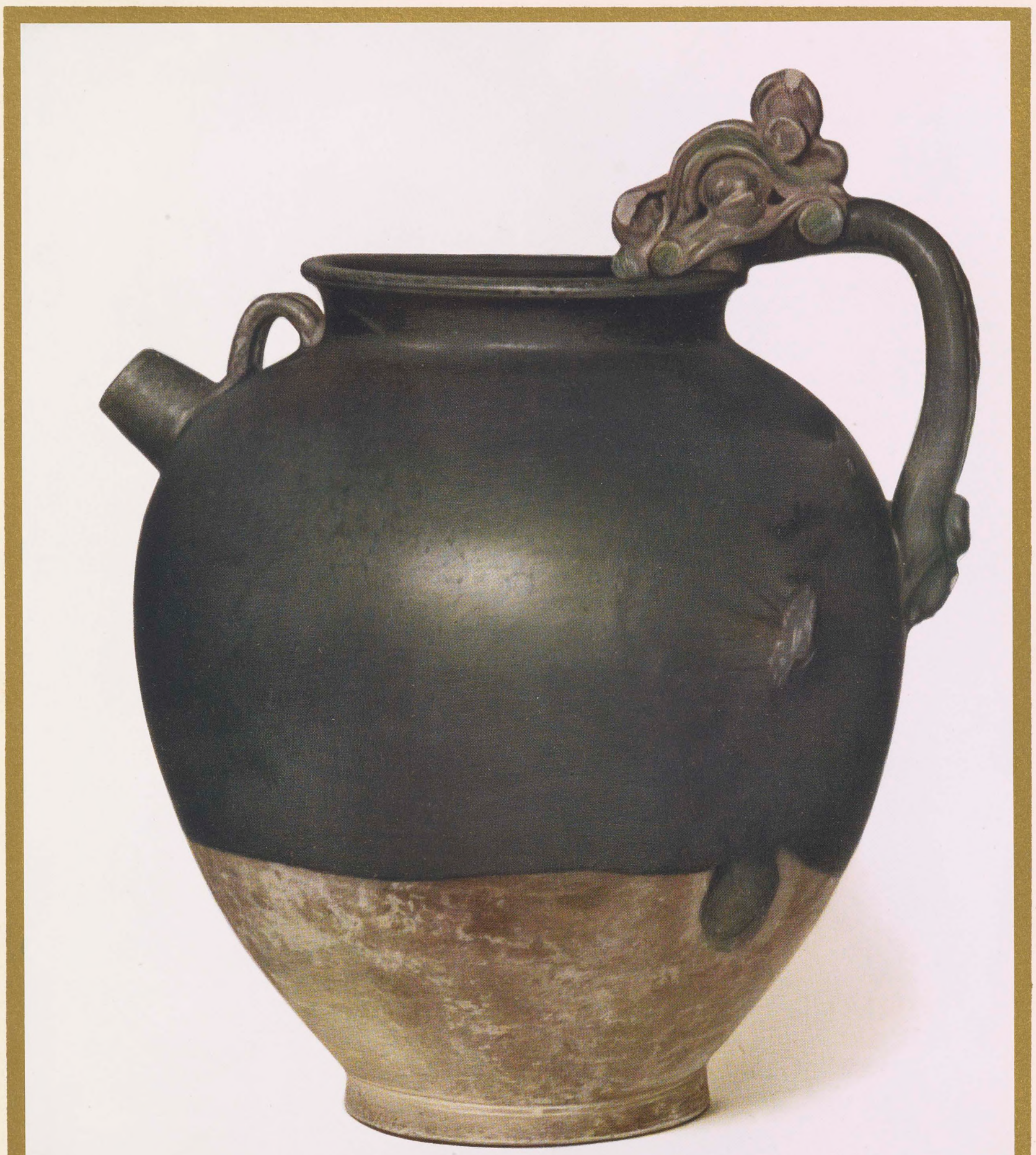


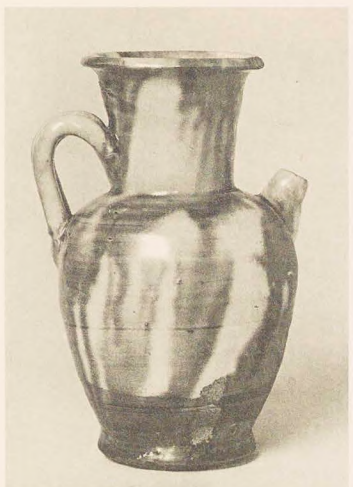
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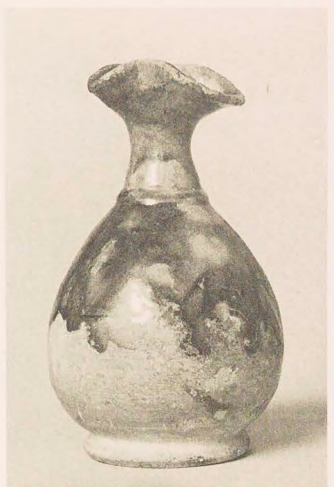
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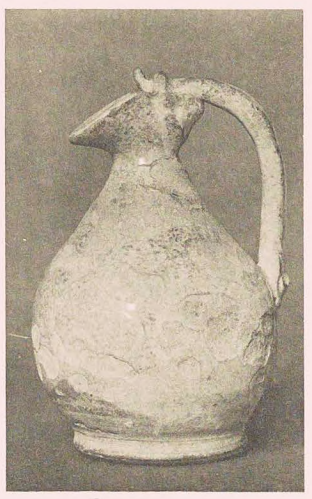
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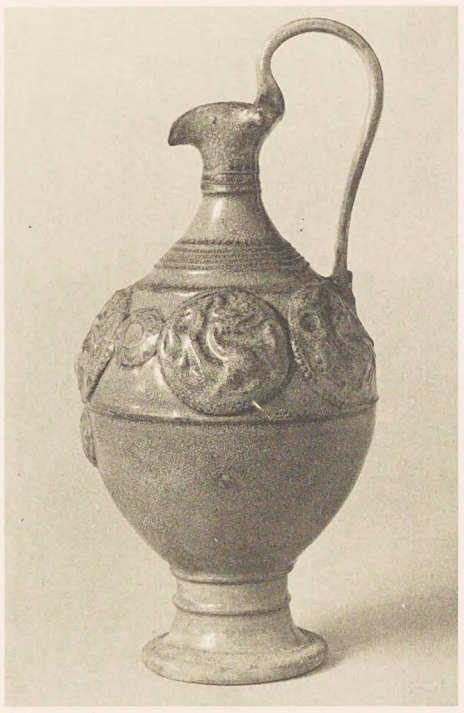
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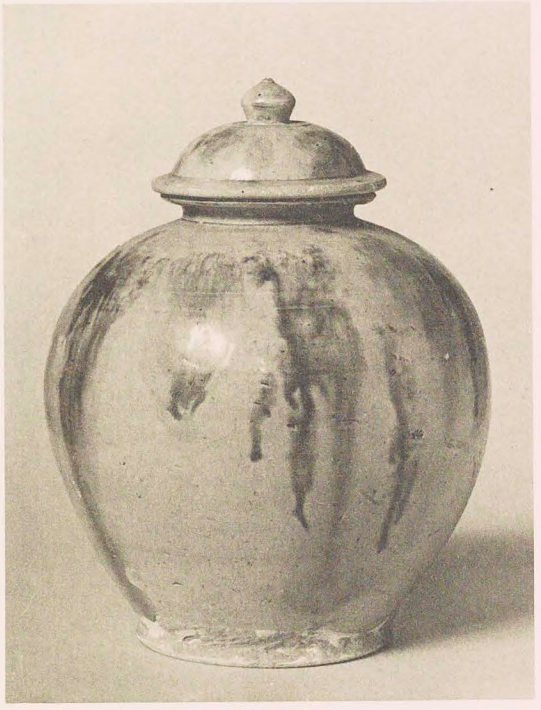
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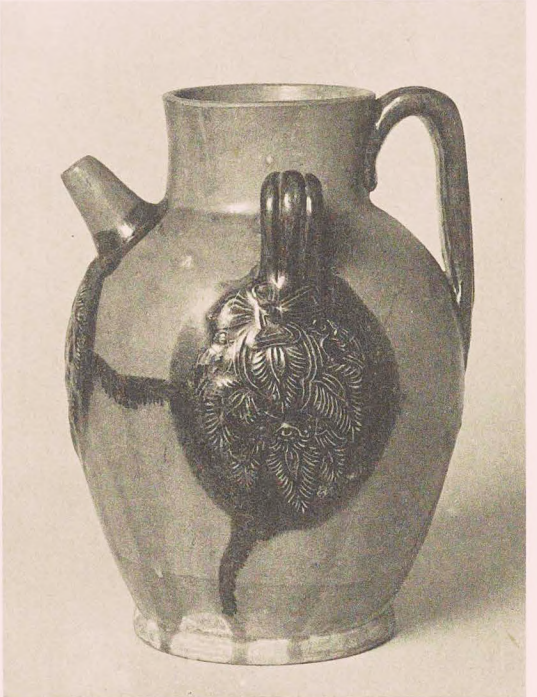
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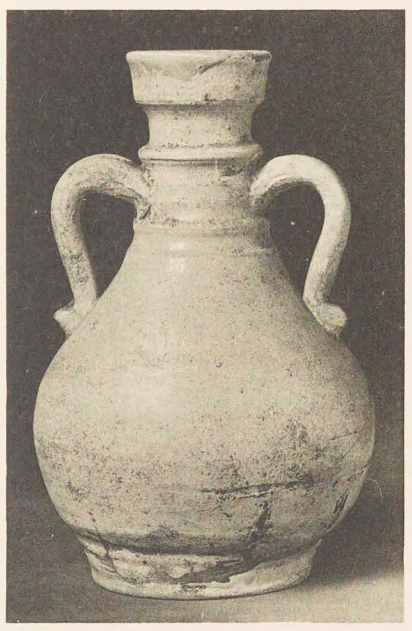
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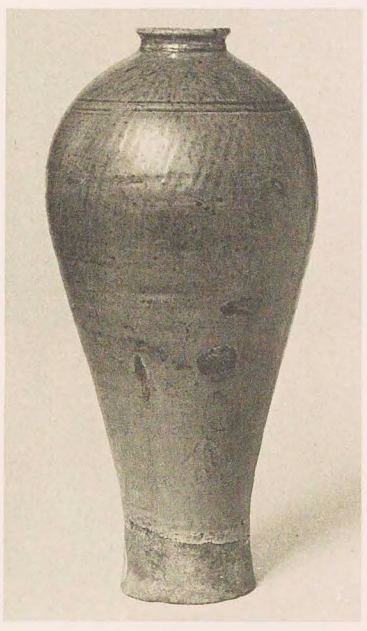
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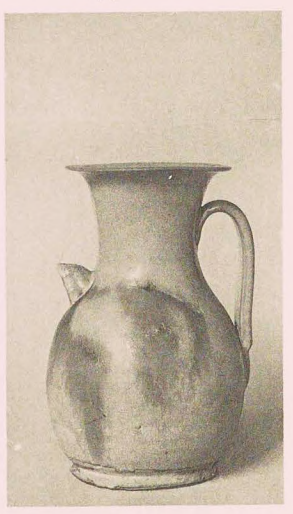
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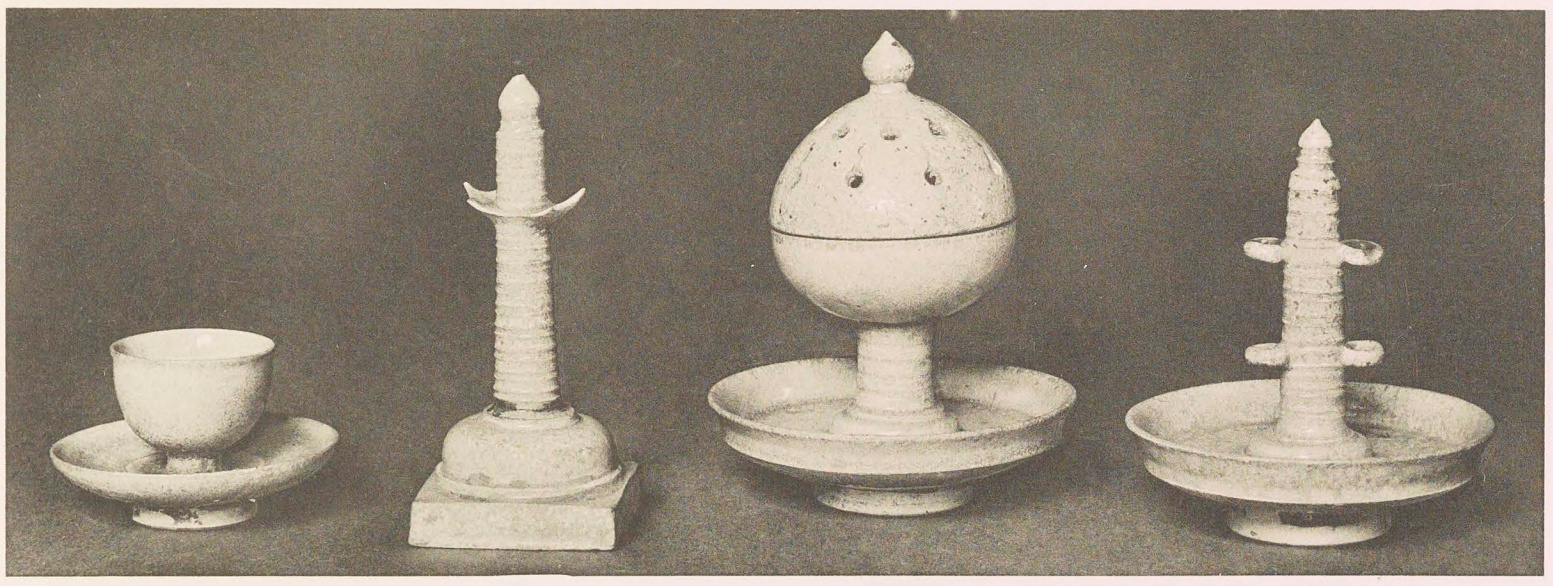
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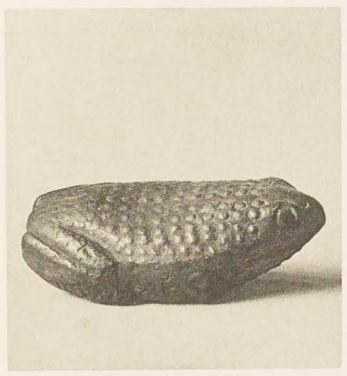
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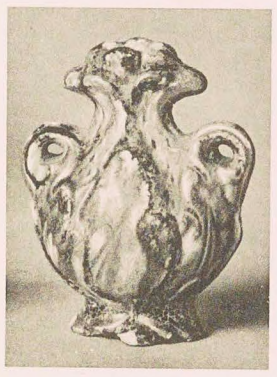
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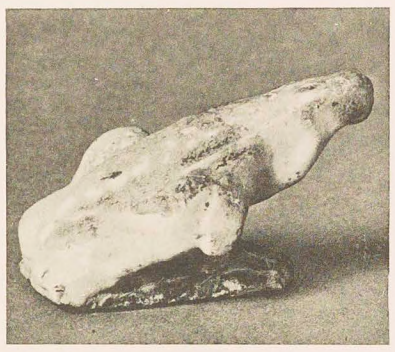
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476



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74



243



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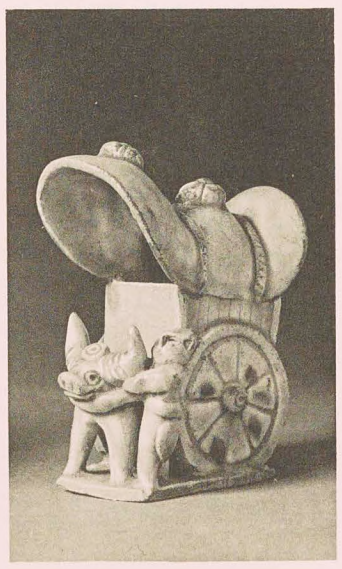
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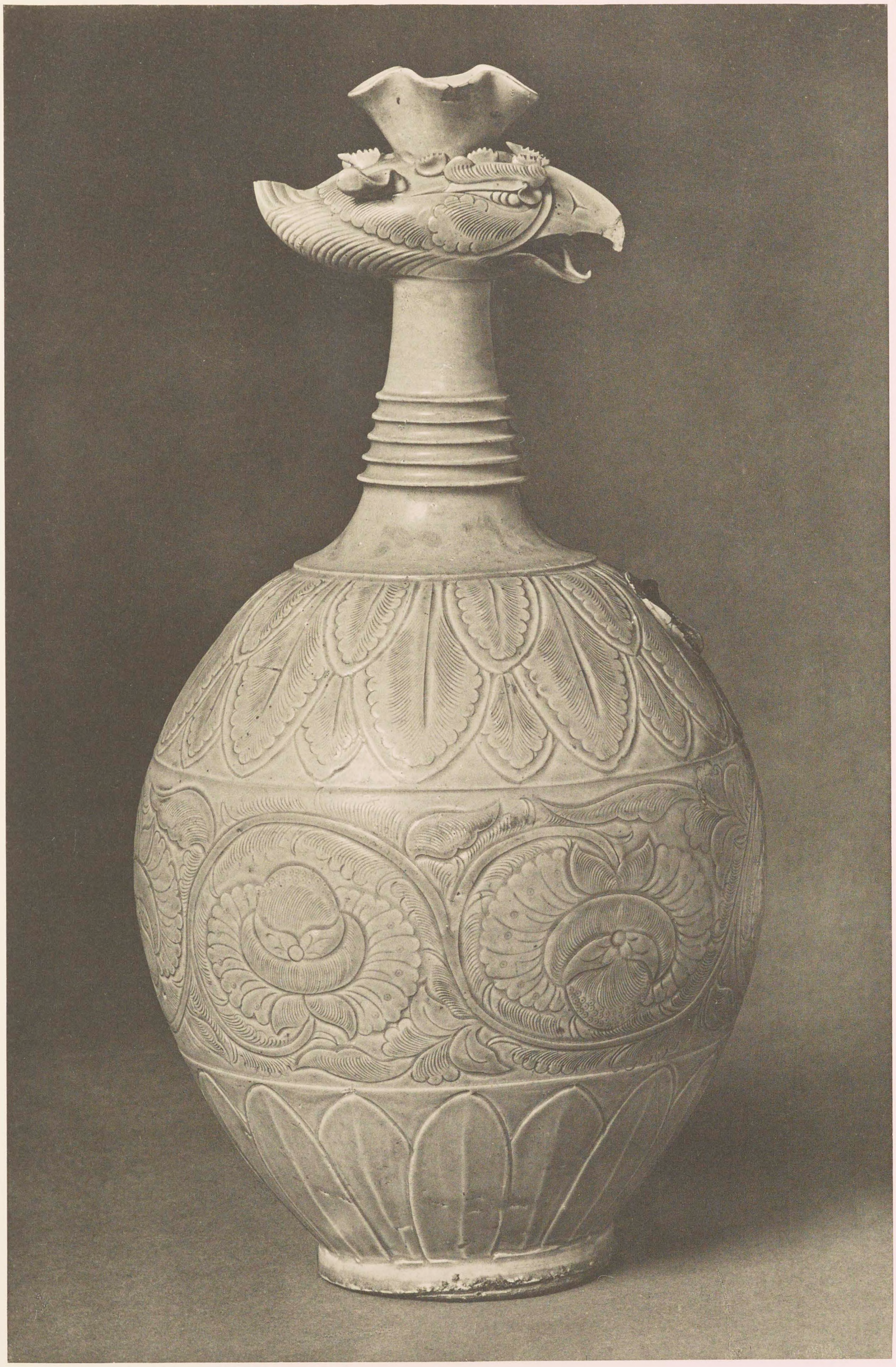
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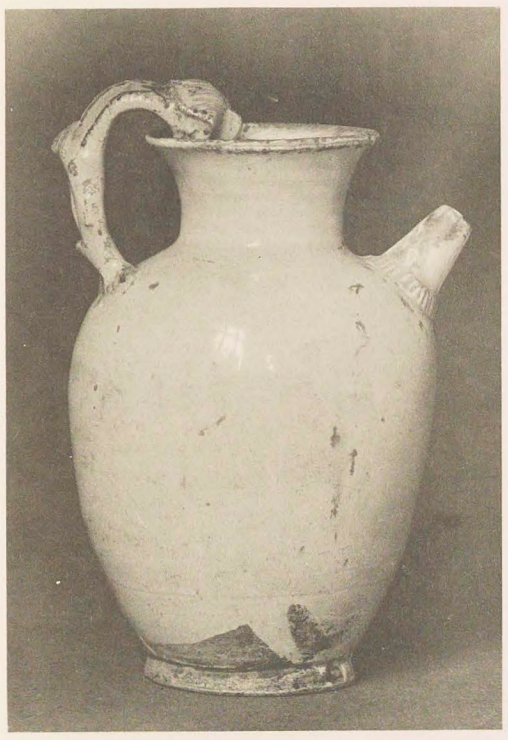


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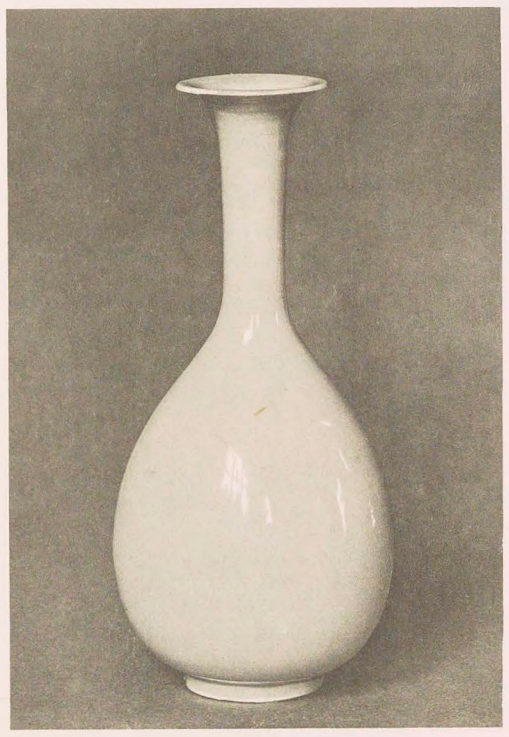


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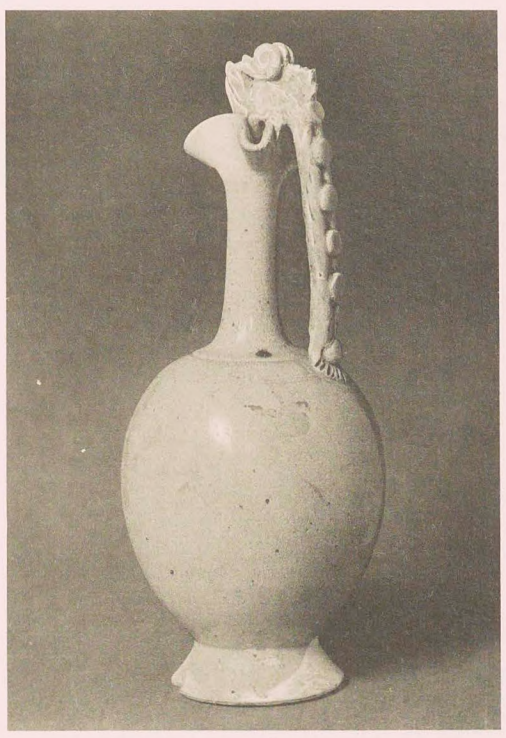




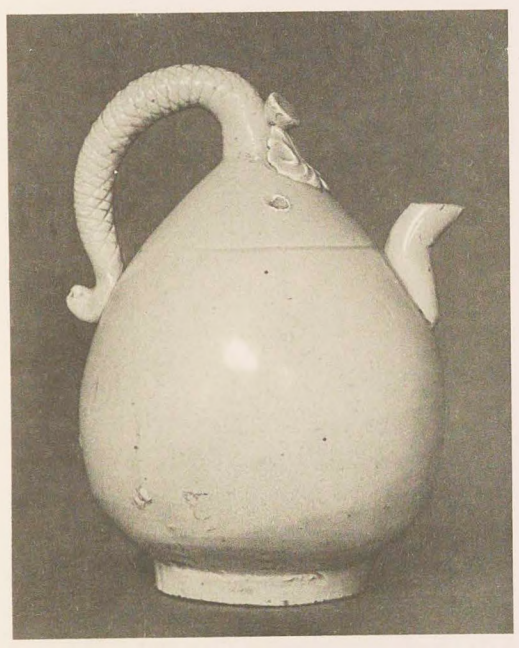
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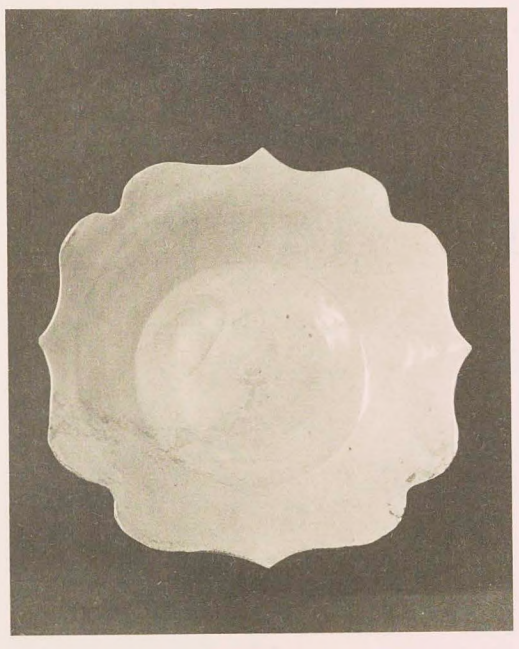
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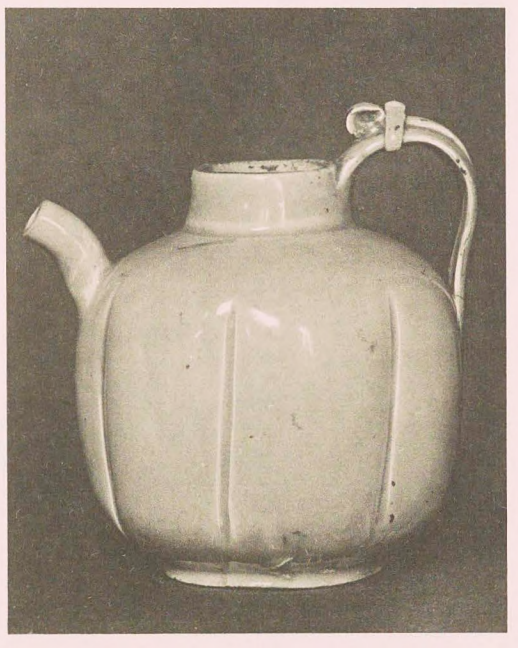
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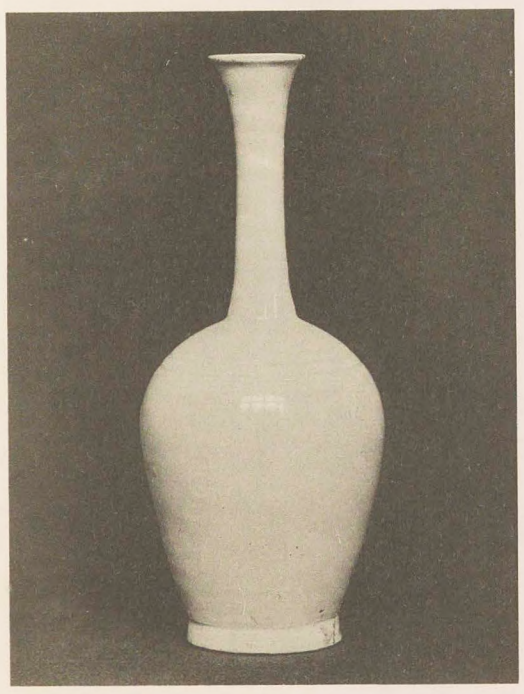
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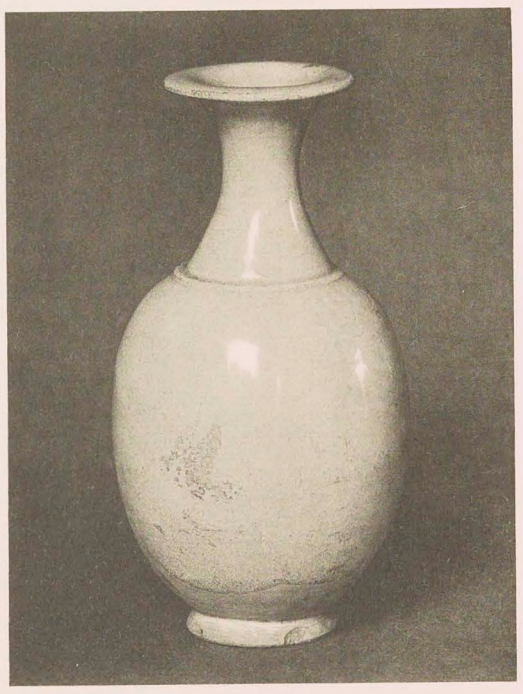
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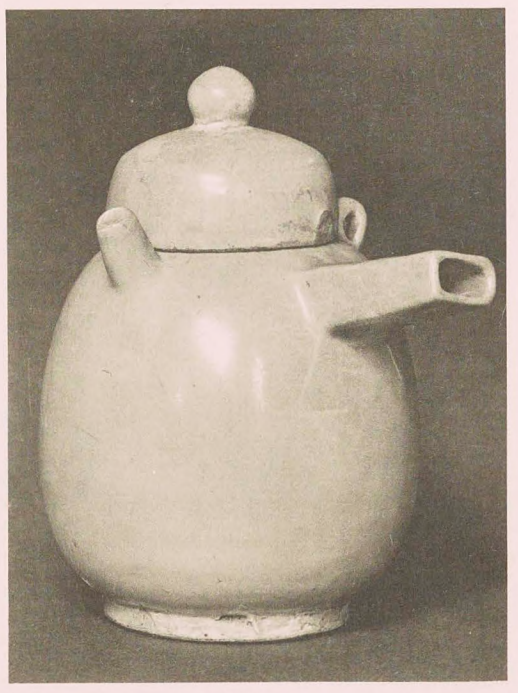
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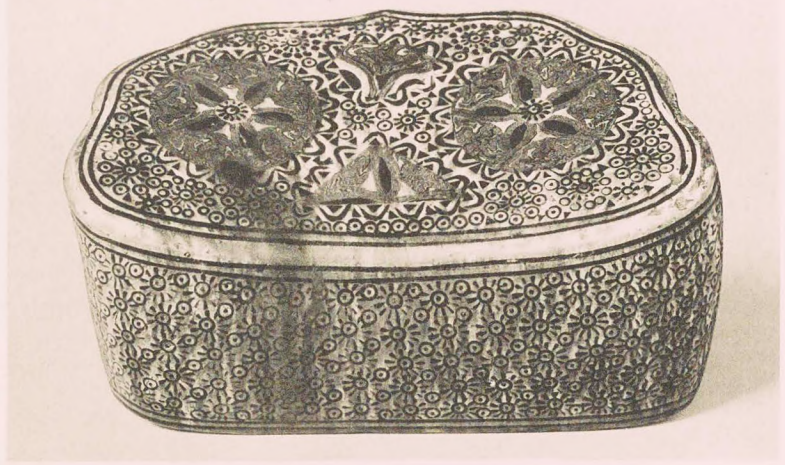
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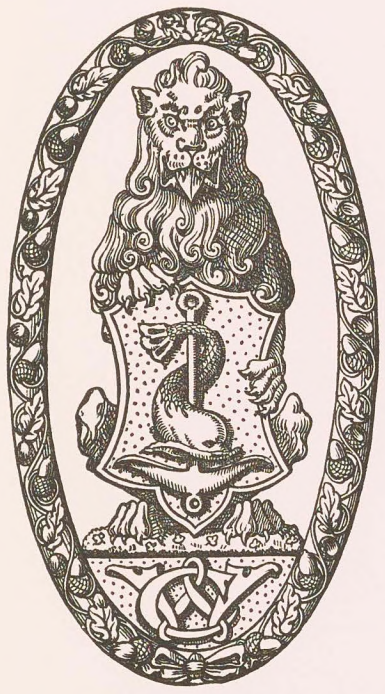
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